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WEARDS MANUAL

Secrets of MIND READING MAGIC and Ventriloquism

AS PERFORMED BY THE CELEBRATED PROFESSORS HERMANN, KELLAR, IRVING BISHOP, VALENTINE VOX AND OTHERS OF RENOWN.

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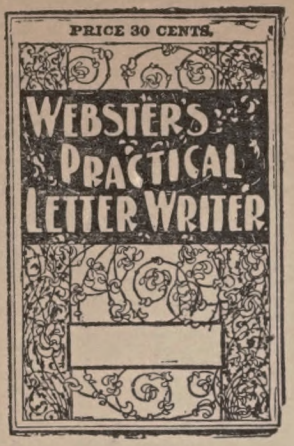

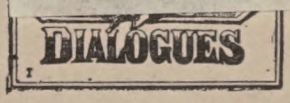

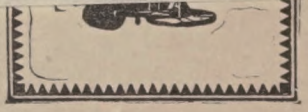

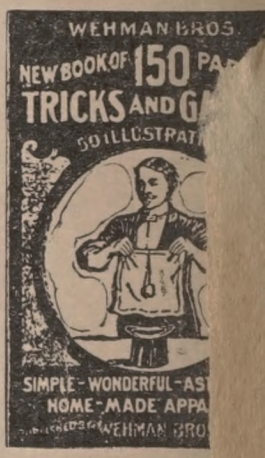

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MAGICAL MYSTERIES.

CHAPTER I.

GENERAL INSTRUCTIONS.

The first rule to be borne in mind is: *Do not tell the audience beforehand what you propose to do.* By a little thought you will see the virtue of this maxim. To begin with, there isn't anything superhuman about modern magic, and as the intelligent portion of your spectators know this, they will be unceasingly on the lookout for the *modus operandi*, and if they do not know what to expect, they are less likely to discover the means by which you accomplish a mysterious result.

Another maxim, which is only an addendum to the above, is to *avoid performing at the same exhibition, a certain trick twice.* It may be easily noticed that if a feat has already been performed, and you propose to do it again the same way, the observers, knowing what result you intended to accomplish, are very likely to "put two and two together" and discover at least a portion of your secret.

The artistic effect as well as the surprise, are not half as great upon repetition.

The "patter" or talk which accompanies the performance of a trick should be carefully rehearsed until it flows from the lips without hardly a thought on the part of the conjurer. In order to aid the amateur, various speeches are given in following chapters, accompanying a few of the leading tricks. Professionals generally construct their own speeches, preferring not to imitate others in this respect.

Many tricks can be performed with simple objects, such as coins, cards or handkerchiefs, which are manouvered in a deceptive way by the dexterity of the operator. Other tricks require considerable apparatus. The outfit of a prominent magician usually costs from two to ten thousand dollars. Wealthy amateurs, specially in England, sometimes procure paraphernalia costing several hundred dollars. While this volume is not written in the interest of any manufacturers of magical supplies, it is nevertheless true, that only in rare instances can a novice make apparatus for himself. Even if he succeeds, the expense will be greater than he could have purchased the same thing for, had he gone to a regular dealer in such goods. However, great care should be exercised in selecting the dealer as there are numerous alleged magic supply firms who are nothing more nor less than imposters. The first article that comes under our consideration is

THE MYSTIC WAND.

The wand is usually made of wood, and is twelve to fifteen inches in length. It should be made as light as possible and although the color is subject to the fancy of the owner, it is usually black. Some of the greatest of modern wonder workers have recently adopted an all nickel plated outfit, and the wand is included. There are glass wands sometimes used, but I do not recommend them because even the best of performers occasionally drops his emblem of mystic power, and under such circumstances, a glass wand doesn't

stand much of a chance of remaining intact. There are various mechanical wands used for certain tricks which are described later.

A person having but a slight insight of the secrets of conjuring might suppose that the wand is a mere affectation, and so it is, in some instances, yet it is a necessary adjunct to a magical performance. I have known a professional conjurer, (who shall be nameless,) who would no more think of going on the stage without his wand than he would without his coat. The wand affords a plausible pretext for various movements which might otherwise be regarded with suspicion. For example, if you wish to hold a coin in your hand for some time, it will not be noticed if you grasp the wand in the same hand. The use of the wand should be cultivated, by all means. In going to a table to take up or lay down the wand, an opportunity comes whereby one article can be substituted for another when your back is turned. If you were not using this mystic stick, there might be no excuse for turning your back to the audience, and your substitutions would be clumsy or suspicious. We next refer to

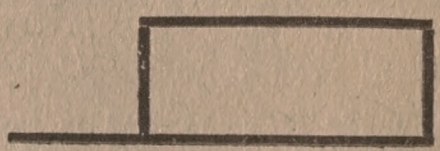
THE MAGICIAN'S CLOTHES.

All professional magicians wear, upon the stage, clothes which are made for that purpose. The usual style of dress suit is employed, the only alteration being in the pockets. Instead of the small coat tail pockets, there are two large pockets, one on each side, with openings across the tops. These openings should be made at such a height that when the arm falls naturally any article which the hand holds may be easily dropped in one of the "*profondes*," so called.

Another set of pockets, known as "*pochettes*" is made in the pantaloons at the thighs. These apertures are large enough to contain a pack of cards, handkerchief or wooden egg, and are in such a position that they are concealed by the tails of the coat. DeKolta and Kellar have recently produced tricks wherein it has been found necessary to use small "*pochettes*" on the sleeves, just at the crease made by the inside of the elbow. These are used only for small silk handkerchiefs or a flag. It will also be found desirable to have a band of elastic, about an inch wide, stitched around the lower edge of the vest inside. This will hold a small article such as a handkerchief and is first rate for effecting substitutions. Any tailor can make these arrangements in a dress suit.

MAGIC TABLES.

Almost every good trick requires the use of a "Wizard's Table" made especially for the purpose. I will not refer here to the elaborately constructed furniture of traps and pistons, but to a simple table which will serve most purposes. I describe the idea; the expense depends upon the taste of the performer. The top of the principal table should be about two by two and a half feet, actual depth about seven inches, legs of any style. The top of the table should be covered by a cloth and around the edge should be a line of plush, or other material about eight inches deep, with a fringe. Instead of a drawer on the back, there should be a shelf, such as outlined here:



This shelf is known as the "*servante*" and is the wherewithal of the whole affair. If side tables are employed, they may be built smaller, with single legs and a small shelf at the back, the tops being perhaps more shallow than on the centre table.

The height of the tables should depend upon that of the performer. They should be made so that when he stands behind one and drops his arm naturally,

his hand can pick up, say, an egg from the shelf without its being necessary for him to stoop.

While the *servante* usually used is merely a wooden shelf covered with cloth, there are variations. Sometimes they are made of wire, at other times cloth cups are used, the choice of these depending much upon the repertoire of the conjurer. Another application of the *servante* is to the back of a chair, where it is frequently used with satisfaction in such feats as the production of articles from a hat.

CHAPTER II.

SIMPLE TRICKS WITH CARDS.

The magic of cards is the most popular, and usually most interesting. Playing cards are commonly known; in themselves are innocent, but in the hands of a conjurer or card sharper they seem to become "possessed of the devil." Many of the feats require considerable skill, and in some instances specially prepared apparatus. I will devote this chapter to such as can be performed without much practice and under almost any circumstances where a pack of ordinary cards can be produced. It is very essential that the reader study the instructions very carefully. Do not undertake to produce even the simplest illusion until you have first practiced enough to fully understand it.

UNITED BY A SINGLE CUT.

Take the four kings, (or four other cards,) and display them fan-wise, concealing at the same time two court cards behind the second card in your hand. The audience being satisfied that the cards are the four kings and none other, fold them together and place them on top of the pack. Ask the audience to notice that you place the cards in different parts of the pack.

Take the top card, which being a king, you may display without apparent intention, and place it at the bottom. Take the next card, which should be one of those which was concealed, the spectators supposing that to be a king, place it in the middle of the pack and the next in a like manner, in a different place in the pack. Take the fourth card, which being actually a king, you may show and place back on top of the pack. You have now, one king at the bottom and three at the top, while the audience suppose them to have been distributed through the pack and of course surprised when the cards are cut to find the four kings together.

It is advisable to use knaves or queens for the extra cards as they are less easily distinguished, should one of your audience catch a chance glimpse at their faces.

TO DISCOVER THE VALUE OF CERTAIN CARDS ON THE TABLE.

Use a piquet pack of thirty-two cards in performing this trick. Invite one of your audience to select privately any four cards and to place them face downward on the table, seperately. Then counting an ace as eleven, a court card as ten, and any other card according to the number of its spots, to place upon each of these four a sufficient number of cards to make the added value of each amount to fifteen. (It must be remembered that *value* is applied only to the first four cards—those placed upon them counting only as one without regard to their spots.) Meanwhile you can retire and when the four packets are complete, return to the table and observe how many cards are left over, not being required to complete the four packs. To this number mentally add thirty-two,

the total will give you the value of the four lowest cards calculated as above.

You should not let your audience perceive that you count the remaining cards as it will give them an idea that the trick depends on some mathematical calculation.

You may call attention to the fact that you do not look at the remaining cards, and in so doing throw them on the table carelessly. They will fall sufficiently scattered for you to count them unobserved.

CARDS CHANGE PLACES AT COMMAND.

Exhibit fan-wise in one hand the four kings and in the other hand the four eights. Hold the four eights in such a manner that the lower centre spot on the foremost card is concealed by the fingers.

The same spot on the other cards being concealed by card before it, so the four cards appear to the audience equally alike, sevens. Place the pack face down on the table calling attention to the fact that you hold in one hand the four kings, and in the other the four sevens, (really the eights.) Place the supposed sevens on top of the pack and the kings on top of the supposed sevens. The real sevens being on top of the kings are now on top of the pack.

Deal off the four top cards carefully, face down, on the table, calling attention to the fact that you are dealing off the four kings and ask one of the audience to place his hand on the cards, holding them firmly so that they cannot be seen. Repeat this with the next four cards, which are really the kings.

Ask the persons under whose hands they are if they are sure the cards are still there, and on this assurance to that effect command the cards to change, which they will be found to have done.

TO NAME SUCCESSIVELY ALL CARDS IN PACK.

To perform this trick it is necessary to have a whist pack, (52 cards,) the cards of which have been arranged according to a certain order previously. There are several forms used, and the following one is simple and easily committed to memory:

"Eight kings threatened to save
Ninety-five ladies for one sick knave."

These words suggest as you will easily see, eight, king, three, ten, two, seven, nine, five, queen, four, one, six, knave. You must also have determined the suits which should be red and black alternately, say hearts, spades, diamonds, clubs. For your own convenience sort the pack into the four suits, then arrange the cards as follows: Lay on the table, *face upwards*, the eight of hearts, on this place the king of spades, on this the three of diamonds, then ten of clubs, then two of diamonds, and so on until the whole pack is exhausted.

The cards must be arranged in this way beforehand, and you must make this the first of a series of tricks or what is a better way, as it gives less idea of prearrangement, have two packs of the same pattern, and at a favorable opportunity exchange the pack which you have been using for the prepared pack.

Spread the cards and allow one to be drawn, at the same time glance quickly at the next card above the one that has been drawn, which we will suppose to be the five of hearts. You will remember that five is followed by ladies (queen) you will then know that the card drawn was the queen. You also know that clubs follow hearts, therefore the card drawn was the queen of clubs. Name it and request that it be replaced.

Ask some one to cut the cards and again repeat the trick, but this time pass all the cards that were above the card drawn to the bottom of the pack. This is equivalent to cutting the pack at that particular card, and you can then name

the cards that follow, taking them one by one and showing that they are named correctly.

TO TELL WHETHER THE NUMBER IS ODD OR EVEN WHEN CARDS ARE CUT.

This is another trick that is performed by the prepared pack of cards just described. Notice whether the card at the bottom of the pack is red or black. Place the pack on the table and ask some one to cut the cards, explaining that you will tell by the weight of them whether the number is odd or even. Take the cut, that is the cards taken from the top of the pack, balance them carefully in your hand, notice the bottom card.

If it is the same color as the bottom or lowest card in the other portion of the pack the number is even. If it is the opposite color, the number is odd. This trick though a good one is comparatively little known even among professionals.

TO MAKE A CARD VANISH FROM THE PACK AND BE FOUND IN A PERSON'S POCKET.

Slightly moisten the back of your left hand. Offer the pack to be shuffled. Place it face downward on the table, and request one of the company to look at the top card. Request him to place the back of his left hand upon the cards, and press heavily upon it with his right.

In order that he may the better comprehend your meaning, *place your own hands* as described, and request him to imitate you. When you remove your left hand, the back being moistened, the card will stick to it. Put your hands carelessly behind you, and with your right hand remove the card. All will crowd round to see the trick.

Pretend to be very particular that the person who places his hand on the card shall do so in precisely the right position. This will not only give you time, but will draw all eyes to his hands. Meanwhile watch your opportunity and slip the card into the tail pocket of one of the other spectators. Now say that you are about to command the top card, which all have seen and which is being held so tightly, to fly from the pack to the pocket of Mr. A., making the choice with apparent carelessness.

On investigation it will be found that your order has been fulfilled. When practicable it is effective to slip the card into the pocket of the person holding the pack.

SIMULATION OF MIND READING.

The following described trick is so simple that it seems ridiculous to suppose any intelligent person could be deceived thereby, yet by it even some of the most scientific spectators have been puzzled, for instead of being above their comprehension, it is *below* it.

Before commencing to operate, have placed at the back of the room a mirror, in such a position that, by standing in front of the spectators you can see your face therein. This is all the preparation necessary. The audience, of course, must not know that the mirror is there for your especial use.

When you are ready to perform the feat, take a pack of cards and say to the spectators: "Now I propose to perform a feat which you may perhaps consider more wonderful than that of the greatest of mind readers. I will take these cards (here produce a pack of ordinary cards) and allow you to examine them. You will observe that there is no deception about them, being simply an ordinary pack of playing cards. With these cards I propose to show you how it is possible to see the faces of them, even though I do not see the faces. This is a paradox, but only one of the few that I propose to propound this evening. I will allow the cards to be thoroughly shuffled. I will next (after taking the pack) place these cards upon my forehead, facing yourselves. The first card is," etc., etc.

In order to read the cards, you, of course, merely glance into the mirror. Notwithstanding the secret is so simple, considerable tact should be used. For instance, instead of staring directly at the looking-glass (which is liable to lead to discovery of your method) you should roll your eyes in an absent-minded manner, to convey to all the idea that you are waiting for an impression upon your mind. In the course of the meandering of your gaze "take in" the reflection on the mirror, then continue to gaze for a moment or so before stating what the name of the card is.

To complete the effect, it is desirable to make mistakes occasionally, saying the card has six spots instead of four, or something of that sort. It is not best to be too correct at all times, especially in a "fake" trick. When you have studied the principles of magic more thoroughly, you will have learned that it is advisable to cause the audience to think that you employ some entirely different process than that which you are really using.

CHAPTER III.

SIMPLE CARD TRICKS FOR PARLORS.

The card sleights which are here described are more especially adapted for use in the parlor, or in the presence of a small party. They are not difficult to perform, and if ordinary shrewdness is employed in performing, detection is no easy matter. Do not try to show one of these mysteries, no matter how easy it may seem, until you are sure that you understand it.

A very surprising, and, to some, apparently supernatural feat is that of telling beforehand what cards will be selected from a pack, by those present, although they do not themselves know what cards they will take. Of course, the experienced conjurer who happens to read this, will at once remark that the trick is performed by *forcing*. It is true that surprising effects are attained by forcing, but the one described below is not done that way and requires but little skill.

PREVISION WITH CARDS.

To begin with, allow the pack of cards to be thoroughly shuffled.

When the pack is returned to you, adroitly notice the value (suit and denomination) of the bottom card, which we will suppose happens to be the *four of spades*.

Now, with apparent carelessness, throw the cards face downward on a table and scatter them about with your fingers. However, you must not lose sight of the bottom card, and wherever your fingers may push it your eyes should follow also, in order that you may know exactly where it lies. The spectators, meanwhile, are unaware of this knowledge on your part.

Say to those present: "I will now present to you a mystery which is apparently very simple, yet to my mind is a profound problem. It is one of those mental wonders that cannot be readily understood, and the deeper we study into them the further we seem to be from the truth. You will therefore observe closely and see what you see."

You continue: "I have, as you probably noticed, allowed Mr. ——— to shuffle the cards thoroughly and they have been scattered over this table at random. I shall allow five cards to be selected and I shall endeavor to name each one before it is taken up. In order that nobody's attention may be detracted, I shall hold the cards taken up until the entire five have been selected. To prevent any mistake, let some person write the names of cards upon a paper as they are called and see if I am correct."

You will then remark: "I will now call for cards, one by one, and shall ask Mr. Brown (any person desired) to make the first selection. Mr. Brown, you will please find for me the four of spades, without turning the card over."

Naturally Mr. Brown smiles and says that such a thing is impossible. You ask him, however, to simply rest his fingers upon the back of any card his fancy may dictate. Having touched a card, you carefully draw it away from the table, making sure that its face cannot be seen. Hold it in your hands, close to your body, in an easy, unsuspicious manner, just as if you were confident the four of spades had been selected. Let us suppose, however, that the card is *seven of hearts.* You remark: "I will next ask Mr. Jones to touch a card in the same manner as did Mr. Brown, but I predict beforehand that it will be the seven of hearts." The card is tapped, and you pick it up, as before. Let us suppose this second one is the *ace of diamonds.* If so, you ask Mr. Smith to touch a card, which you expect to be the ace of diamonds. This, you notice, happens to be the *queen of hearts.* You then ask Mr. Robinson to touch a card, which you intend shall be queen of hearts, and after he does so you secretly ascertain that it is the *eight of clubs.*

Up to the present moment, four cards have been chosen. For the fifth time you are to have a card selected "by chance." You decide, however, to save time, that you will try your own luck and see if you can pick out the eight of clubs. In doing this, you allow your fingers to rest, with apparent carelessness, upon the real four of spades, the position of which you have known all the while. Having picked up the four of spades, you place it with the others in your hand.

You are now able to produce the five cards you have named beforehand, viz: Four of spades, seven of hearts, ace of diamonds, queen of hearts and eight of clubs. The effect upon spectators is indeed surprising.

Much depends upon the tact which you employ in executing this trick. You should first impress it in an indirect way upon the minds of those present, that your experiment is one of actual prevision. It is one of the rules of magic to lead the thoughts as well as eyes in a wrong direction. Be careful in picking up the cards. Do not let some "smart aleck" who is to touch a card, get ahead of you by turning it over and thus exposing your trick. In looking at a card, after having taken it into your hand, do so adroitly; don't stare at it. As the success of the feat depends upon knowing the location of one card, do not make a mistake on that one.

REPAIRING PAIRS.

After allowing the cards to be shuffled, deal off twenty cards, face upward, placing them by twos. Ask any of the company to notice and remember any two cards. This being done, gather up the cards, being careful that no pair gets seperated. Deal them out again in four rows of five each after this formula: Mutus Dedit Nomen Cocis. You will observe that this sentence, ten letters only, each one being repeated. This will give you a "tell-tale" as to the arrangement of the cards which will be as follows:

M	U	T	U	S
1	2	3	2	4
D	E	D	I	T
5	6	5	7	3
N	O	M	E	N
8	9	1	6	8
	C	C	I	S
10	9	10	7	4

Dealing your cards out in this fashion, you have only to ask in which rows two cards appear to tell which two they are. Thus, if the person says first and third rows you know that it is the card appearing on M. If he says both are in the last row, they are the cards representing the two C's.

You may repeat this trick, naming three cards instead of two, by dealing twenty-four cards in threes, and using the following to give you a clue to which ones were selected:

L	I	V	I	N	I
L	A	N	A	T	A
L	E	V	E	T	E
N	O	V	O	T	O

Making four rows of six cards.

TO TELL WHICH CARDS HAVE BEEN TURNED AROUND IN YOUR ABSENCE.

If you examine your pack of cards carefully, you will find a difference in the width of margin at the ends of the court cards. This difference is very slight and not noticeable unless attention is called to it. Take the four kings, placing them face up on the table with the narrow margin all at the top. Then allow your audience to turn one or more of the cards around during your absence from the room. You can of course tell on your return which card has been turned, by noticing the margin. While this trick is very simple and can be performed without special practise, there is little or no danger of discovery.

TO NAME A CARD CHOSEN.

This trick is done with the aid of an acknowledged confederate. Allow one of the audience to shuffle the cards, then deal sixteen of them in four rows on the table. They may be face up or not, as you choose. Then agree privately with your assistant that the numbers one, two, three, four, shall be represented by animal, vegetable, mineral, verb. Leave the room while a card is being chosen, your assistant remaining.

On your return your confederate shows you a passage in any book which the audience may name. The sentence selected must have two words of which the first shall tell the row and the second the number of the card in that row. Supposing the quotation to be "a *pendulum* twixt *smile* and tear." Pendulum in this case would be the tell-tale for mineral and smile for the verb. Thus you would know that the card chosen was the first card in the fourth row, or for another example, "*earth's* noblest thing, *woman* perfected." Earth representing the mineral, woman the animal, showing the card to be the first in the third row. Or again supposing the sentence to be "fain would I *climb*, yet fear to *fall*." In this case both words are verbs, showing the card to be the fourth one in the fourth row. This experiment can be repeated a number of times without fear of detection, and mystified the audience as the sentences may be of any length and chosen from any book.

A CARD CHOSEN BY ONE PERSON APPEARS AT NUMBER NAMED BY ANOTHER.

Allow the cards to be freely cut and shuffled, then offer the pack to one of the audience, ask him to look them over and remember one, noting its number, counting from the bottom of the pack. Call attention to the fact that you have asked no questions, stating that you already know the card. Ask some one to give a number at which they wish it to appear, so that you may cause it to change to that place.

Request them to arrange between themselves to have the number higher than its original position. Supposing the number chosen to be eighteen, remark

carelessly that it is not even necessary for you to see the cards, placing them under the table or where they will not be visible, deal off eighteen cards from the bottom of the pack, if the number called amounts to more than half the number of cards in the pack, count the difference in the numbers from the top of the pack, that is if the number called is twenty-seven in a piquet pack of thirty-two cards, count five cards from the top and put them at the bottom. This is equal to putting the twenty-seven from the bottom on top.

You can then continue by saying that as the card has already changed places, you may ask what its original number was. Supposing the original number to have been five, deal the cards off the top of the pack, commencing to count from the number named, that is five, six, seven and so on until eighteen is reached, which should be the card called for. Ask the first person to tell what the card was before showing it in order to avoid appearance of confederacy.

TO NAME FOUR CARDS WHICH HAVE BEEN SELECTED.

Have some one shuffle the cards thoroughly, then take the four top cards from the pack, asking one of the audience to note one of them and return them to you. Hold these four faces down in your left hand and take the next four cards from the pack. Pass these to some one else who, after noticing one will return them to you. Repeat this twice more, then take the sixteen cards and deal them into four packs. Ask the person selecting the first card, which pack his card is in. This will be the top one of the pack named, the second card will be second in the pack named, and the third and fourth the same in their respective packs.

CHAPTER IV.

SCIENTIFIC MANIPULATIONS WITH CARDS.

If you wish to become recognized as an expert at card conjuring, it will be necessary to learn various scientific movements, the most important of which is known as *sauter la coupe*, or the "pass." This means to cut the cards, but in a secret manner. There are various methods of making the pass, both single and double handed. The latter are the easiest to execute although not simple to the comprehension of the learner at first. I will in this volume describe the most practical pass known. It is executed with both hands.

The cards which can most conveniently be used in sleight of hand practice are known as "squeezers." They are of a thin, pliable, spring-like stock. If too stiff when new, they should be handled some before being used in an exhibition. French made cards are always the most satisfactory to the performer because they are smaller than the American. It is advisable, however, to acquire an ability to handle cards of any size or quality.

TO PALM A CARD.

It is essential that a magical performer be able to palm one or more cards successfully. The art of palming is not as difficult as may at first appear. Lay a card upon the palm of your hand. Bend your fingers slightly so that the card will be covered also. Turn your hand over, and it will remain where you have placed it. To retain several cards or a full pack in this manner is not as easy but is possible, after practice.

An important feature is to hold the hand as naturally as possible, without its having a suspiciously stiff or cramped appearance. This seemingly unavoidable effect can be disguised by holding your wand or some other object in the same

hand, which gives you an opportunity of doubling your fingers. Care should be taken to flatten the card, or cards, again when replacing on the pack afterwards.

TWO-HANDED PASS.

Hold in your left hand the pack of cards as per the illustration (No. 1); notice that the cards are divided by the insertion of the small finger.

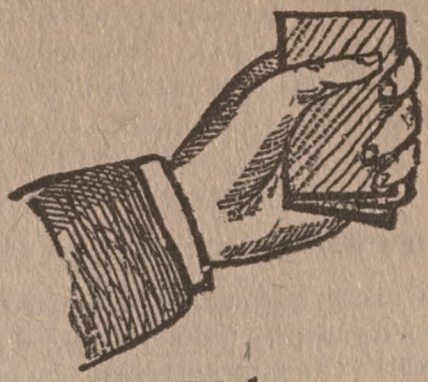


FIG. 1.

Next cover the pack with your other hand in such a manner that you can grip the upper and lower ends of the undermost division as shown in the illustration (No. 2); you are now ready to make the manipulation.

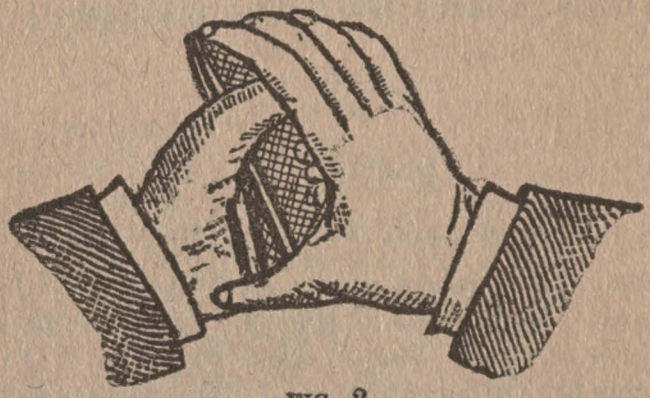


FIG. 2.

Tighten the fingers (but not the thumb) of your left hand so that the upper division of the pack is firmly held between them. Carefully move the upper portion away from its position, at the same time using the fingers of your right hand to tilt the lower division upwards. This will enable you to quite readily place the upper section undermost.

The pass has then been made. To learn to execute this movement successfully and invisibly will require considerable practice. No learner can hope to acquire it without much study. I should judge that a practice of two hours a day for a month would result in fair proficiency. The writer required daily rehearsal for nearly a year before he could make the pass so that it would be absolutely invisible even to an adept. As the pass is the very *non sinegus* of card magic it will be well, if possible, to receive instruction from a competent teacher of legerdemain.

TO FORCE A CARD.

To compel a person to select from the pack any card which you may want him to, seems rather a bold proposition to the uninitiated, yet to do this is possible. I venture to say that the average skilled magician can, under ordinary conditions, *force* nine cards out of every ten attempts. By following the directions faithfully you can, after practice, do as well as any other performer.

Let us suppose you want to force the card which is on the bottom of the pack, for instance, the *ace of spades*. First make the pass which will bring this card to the middle of the pack. When the pass is made, place your little finger again between the upper and lower divisions so that the ace of spades will rest upon the back of the finger. Now spread the cards fan-wise but still "know" the card in question by the little finger. You can now hold the cards before a spectator and request him to select a card. Run the cards over quite slowly until the spectator's about to pick one out, then move them in such a manner that the particular card appears prominently before him just as he is reaching to take one. He will naturally select the card which you intend he shall. Of course, some practice is necessary before you can do this well, but from the start you will be well pleased with your success in forcing.

After you have had some experience you will be able to ascertain at a glance who are the best persons to allow to select in order to force successfully.

OTHER MOVEMENTS.

There are numerous other movements such as changing a card, ruffling, springing from hand to hand, etc., which are usually known to professional conjurers but are not described here for lack of space. To those who are desirous of becoming familiar with all the sleights and intricacies of card magic, as well as a large number of other magical matters not described herein, we refer to those excellent volumes entitled "Modern Magic" and "More Magic," which can be obtained at $2.50 each from Henry J. Wehman, publisher, 130 & 132 Park Row, New York. Another interesting volume, "Hoffman's Tricks with Cards," can be secured of Mr. Wehman for 50c. These volumes are of real value to all students of the magic art and I can highly recommend them. Having learned the foregoing manipulations, the student is now prepared to perform some very startling tricks.

CHAPTER V.

CARD TRICKS REQUIRING SKILL.

A great many surprises can be effected by simply forcing a number of cards. Tell the spectators that you propose to name the cards which they may select from a pack even though you do not know them.

Produce or borrow an ordinary pack and allow them to be shuffled by one who is present. Notice the bottom card, bring it to the middle by a pass, then force it. After having the cards shuffled again, repeat with another person, and then a third. You are now aware which card each person holds. Request these assistants to take care that you do not have the slightest opportunity to see what cards they hold.

Next allow the three persons to replace their cards, each in turn shuffling them so as to preclude any possibility of your knowing in what position they may be placed. You state that you will take the cards, backs upward, and turn over one at a time. As you reach the cards which were selected, you announce that you are able to distinguish them by the sense of touch. Suiting the active to the word, you hold the pack in your left hand, turning over one at a time. As you know just what the cards are, you can readily sort out the three particular cards in question. If this little feat is cleverly done, it will cause a great wonderment.

The reader will naturally remark: "Suppose I do not succeed in forcing three cards, but that one or two of the spectators insist on taking different cards." For all such emergencies as this, the magician should always be prepared to change his tactics without the slightest delay. For instance, we will assume that No. 1 takes a card different from that which you want to force, No. 2 takes the card you offer and No. 3 selects an indifferent card.

You are not balked by any means. After the three cards have been taken out and are held in the hands of the three spectators, you take the remaining cards and allow them to be shuffled. Ask each person to bear in mind the name of his card. Now approach the first person (No 1) and, spreading the cards fan-wise, request him to place his card in the pack. As you hold the pack open, backs upward, the fingers of your left hand should remain under the pack in such a manner that when the card is placed therein, you can detect it at once with your fingers. Then close up the pack but at the same time manage to slip your little finger under the card in question. You can now make the pass, bringing the particular card to the bottom of the pack. It will thus be an easy matter to observe what the card is.

In the instance of the second card, (although you know its name,) it will be well to tender the cards fan-wise to No. 2 and allow the card to be placed in the pack. It will not be necessary for you to make the pass in this instance and you can proceed to No. 3 (whose card you do not know) and once more spreading the cards, have him place his among them. Make the pass and get sight of the card. You now know the cards and can afterward announce their names in the manner previously described.

There are other methods of naming the cards selected and replaced. For example, you can pretend to read the cards by glancing at the eyes of the persons who selected them, declaring that you can, by magical power, detect their knowledge as you handle the cards. In doing this you merely glance at each card as you turn it over, and immediately turn your eyes upon the spectators. A most excellent version of this trick is known as

MILLER'S SWORD TRICK.

Assuming that you have allowed three cards to be selected and that by one or the other methods described in the foregoing explanations, you have become aware of the names of the three cards.

Now produce an ordinary military sword, or in lieu thereof, an open pocket knife. Borrow a handkerchief.

Throw the pack of cards, face upwards, on the floor, with apparent carelessness. If, however, you are using a knife, throw them upon a table. Allow the sword and handkerchief to be examined. Taking the corners of the handkerchief fold it into a bandage not over two inches wide. Request somebody to blindfold you. To the spectators it will appear that the blindfold is a ventable *blindfold*, yet it is not, for you can see what is directly beneath your eyes. The cards being on floor or table, by standing close by, you can look directly down upon them. Of course, only yourself knows this.

Holding the sword or knife in your hand, you will first scatter the cards. While you are doing this, get sight at each of the three and bear in mind their locations. While scattering the cards, do not be too precise, as a clue may thus be afforded to those who are watching you. Occasionally let your instrument snatch the floor or table, without touching cards, to give the impression that you are "groping in the dark."

You are now ready to effect the climax of the trick. Keep your eyes upon the card of spectator No. 1. State to the audience that you will wave your instrument over the cards, and that when No. 1 says "*stop*" you will then stop on the instant, and after lowering your sword or knife, vertically, the tip will rest upon the card which had been previously selected by that person.

While your instrument is encircling the cards, (which should not have been scattered beyond reach) the person says "stop." You will be able to stop immediately and yet the tip of the instrument will be just over the proper card. To be able to do this requires considerable practice, as do the other portions of

the trick, yet you can so train your muscles that when the spectator starts to pronounce the word "stop" your sword (or knife) comes over the card you desire it to, so that within a fraction of a second after the word has been spoken you are ready to lower the tip upon the card. The same process is to be repeated in arriving at the second and third cards that were chosen.

The sword trick, first performed by an English mystifier named Miller, is one of the best card illusions that I have ever known. The blindfolding arrangement is, in itself, a great deception and has frequently been the means of puzzling even expert card conjurors who would otherwise have been able to discover the *modus operandi* of the trick. Do not attempt to do this in public until you have devoted enough time to its practice to enable you to feel sure that you will succeed. If you can do this feat of sleight of hand successfully, I am willing to guarantee that you can learn anything in the line of card conjuring. Another trick that is usually well appreciated is

TO NAIL A CERTAIN CARD TO A DOOR.

This requires both sleight of hand and the assistance of a sharp tack which may, before beginning, be concealed either in your hand or some other convenient place where it may be readily secured when wanted.

After allowing the cards to be examined and shuffled, allow any person to select one at random. You now tender the pack, spread fan-wise, and request that he insert his card. Make the pass, thus bringing the card to the bottom. If desired, you can make a false shuffle. In order to do this, let the pack rest loosely in your left hand and do the shuffling with your right, in the same manner that cards are usually shuffled in the hands, except that you grip the bottom card (which is the one selected) between the thumb and forefinger of your right hand, and while shuffling, never allow this certain card to depart from your finger tips. In this way, by a little practice, you apparently mix the cards thoroughly while, as a matter of fact, you retain the particular card at the bottom of the pack when your shuffle is concluded. Of course, the faces of the cards should be kept toward yourself. Having done this, you now palm off the bottom card into your right hand, between fingers of which is tack. By a little pressure, push the point of the tack through the face of the card, so that it will stick out at the back. While you are doing this, you can to a certain extent, detract the eyes of the audience from you by requesting them to keep their eyes upon a certain spot on the door, where you aver the chosen card is likely to appear. You have laid the pack upon a table after palming off the card, and after sundry movements with your wand (for instance, tap the spot where the card is to appear) you pick up the pack.

It is now necessary to get your palmed card on the top of the pack, and as it is palmed face inward, you will have to exercise some dexterity in placing it there. This can be done by carelessly shuffling the cards after you pick them up, while you are talking. An opportunity is thus afforded to get your card on top. In this part of the trick you must hold the backs of the cards toward yourself, to conceal the tack.

To produce the result, approach the door. Suddenly lift the pack, and throw it against the door, face outward. Naturally, the top card will become fastened to the woodwork, the tack being driven in by the force of the other cards. Care should be taken in throwing, so that the particular card will strike flatly against the door. The effect will be quite startling to the spectators if this trick is well done.

CARD IN A BOY'S POCKET.

Allow a card to be selected at random, then have it replaced, make the pass

and bring it to the bottom. Make a false shuffle if you can. Call for a boy, the younger the better.

Place the pack in one of his inside pockets where the cards will be out of sight of all. As you place the cards there, lift the under card (the one selected) and bend it over so that it will protrude above the others, yet should not be visible. On this account a deep pocket should be chosen, or a vest pocket which is screened by the boy's coat.

Take hold of one of the youth's hands and ask him to keep it above his head until you count three. When you have said "three" he is to place his hand on the pack and "*remove one as quickly as possible.*" Tell him that this must be done in the fiftieth part of a second and otherwise excite him, so that when he reaches for the card he will take the one that his fingers first touch, which will of course be the card originally selected.

When the lad shows the card, he, as well as the spectators, will be greatly surprised. This trick ought to be well practiced before you attempt to execute it in public, and when you perform it with an interesting talk and vivacity its effect is really wonderful.

CHAPTER VI.

CARD TRICKS REQUIRING APPARATUS.

There are numerous card tricks which may be performed with specially constructed apparatus, but nearly all such require more or less dexterity. You can make some of the contrivances yourself, and buy the more expensive supplies of a manufacturer of such articles.

THE INDEPENDENT CARD.

This is not usually shown as a trick by itself, but as a predecessor to some other feat. Have concealed about your person a small piece of tin, about half an inch wide, bent like this:

Upon the two outer sides of the tin adhere a little wax. While handling the cards it will not be a difficult matter to get the piece of tin concealed behind them, just before you are ready to introduce the illusion. With your thumb you can press the piece of metal against the lower back side of the last card. You can now take that card away from the pack, the piece remaining attached thereto, and if the face of the card is kept toward the audience, they will not be aware of the existence of the mechanism.

Stand the card upright upon the table, at the same time pressing the lower side of the tin against the surface of the table. This will enable the cards to stand upright without support. It will be quite an easy matter to get the piece out of the way after you are done with it.

TO CHANGE THE ACES.

To perform this illusion you must have a card prepared beforehand. Carefully cut the ace of clubs from a card and rub the back of it with soap sufficient to attach it to the ace of diamonds, which it will cover entirely. Place the card on your table so as to have it convenient. Ask one of the audience to draw a card

—forcing the ace of clubs. Show this to the audience. Place it again in the pack, making the pass to bring it to the top, then palming it. Pass the cards to some one to be shuffled and while this is being done walk to your table ostensibly to pick up your wand, but in reality to quickly drop the real ace and palm the prepared card. Take the pack from the person who holds it, with your left hand, covering it quickly with your right; in this way the prepared card comes on top of the pack.

Apparently cut them and show the prepared card, asking if that was the one selected. Place the pack upon the table still holding the ace in your hand face down, and tell your audience that you intend to change the card you hold, showing it, from the ace of clubs to the ace of diamonds by merely touching it with your wand.

At the same time with the ends of your fingers remove the ace of clubs. Then lightly touching it with your wand command it to change which the audience will see is done when you show it to them.

TO TELL COURT CARDS WHEN BLINDFOLDED.

This trick requires the assistance of a confederate behind the scenes. You will also require a small hook attached to a long black silk thread.

Ask one of the audience to shuffle the cards, and while this is being done seat yourself in a chair as near as possible to the table, which should be near the curtain at the back of the stage. When seating yourself attach the small hook to your coat.

Ask the person who has the cards to bring them to you, also to blindfold you. Request him then to seat himself near you. Commence by taking the cards one at a time from the top of the pack on the table, holding them in such a position that your confederate can see them; feel of each one carefully. When you reach a court card your confederate will give you the signal by pulling the thread. It is well to hold the card slightly above your head as your audience is less likely to be suspicious and your confederate can see them better.

FLYING CARDS.

In order to perform this trick you must first take two cards, say the ten of spades, covering the back of them with black paper. You will also require two boxes the right size to lay the card in the bottom. These boxes must also be lined with black paper and so made that the cover is of the same size and not distinguishable from the box itself.

Shuffle your cards and ask one of your audience to select one, forcing the ten of spades in your pack. After having forced your card have it returned to the pack, which you place on the table.

Open your boxes and show the audience that they are (apparently) empty, in reality showing them the back of the cards lying in the bottom of the boxes.

Return them to the table and in doing so turn them so that your cards will be face out. Place the pack of cards between the boxes and ask the audience to watch, as you intend to pass the card from the pack into the box nearest you.

Passing your wand over them at the same time, you now open the box showing the face of the card. Close the box and turn it again so as to bring the back of the card uppermost, and with your wand pass it into the other box, opening the first box to prove that it is empty and showing the card in the second box.

Close the box again, turning it. Tell your audience you will cause the card to return to the pack. Show them again that both boxes are empty. Pass the pack to the party who first selected the card, allowing him to satisy himself and your audience that the card is really in its original place.

THE WALKING CARD.

Procure a very long hair or fine strong black silk thread and attach a small piece of wax to one end. Allow one of your audience to select a card and return it to the pack. Make the pass, bringing the card to the top of the pack. Shuffle the cards, being careful to keep the one selected on top.

Put them on the table, at the same time pressing the wax on to the top one firmly. Step back from the table a few steps, holding the other end of the thread carefully. Command the card selected to leave the pack, at the same time making a quick natural movement with the hand. The card will fly from the pack and fall to the floor. Pick it up at the same time detaching the wax; show your audience that it is the same card as selected.

"LA HOULETTE"—RISING CARDS.

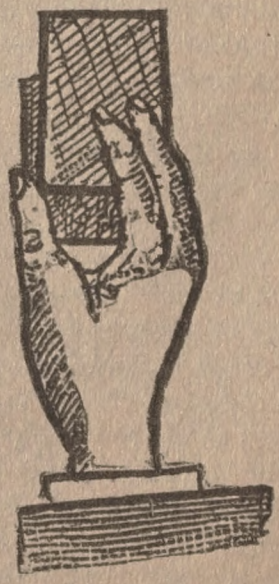
In performing this trick you will require two packs of cards, one of which must be prepared before hand.

Select three cards.

A knot is made in a silk thread which is fastened into a notch in the sixth card from the top of the pack. This thread is arranged to go under the cards selected and over the top of the alternating ones, the top card of the pack being the first card selected.

Take your pack, asking the audience to examine the cards. Have three cards drawn. These three you must of course force, as it is necessary they should be duplicates of the three previously arranged. When the cards have been drawn and replaced in the pack return to the stage, lay them on the table, asking the audience to notice an ordinary glass goblet in which you will place the cards, at the same time placing in it the prepared pack to which the thread is attached. The other end of the thread should be drawn through a small hole in your table and carried behind the scenes, where your assistant can, by pulling lightly at the word of command, cause each card in turn to arise.

Having placed the cards in the goblet you can ask the person selecting the first card to name it, and on the name being given, you can command it to arise, which it will do. Each being called in turn until the three selected have appeared, when you can take the goblet and cards and allow the audience to satisfy themselves again that there is no concealed mechanism.



Another mode of doing this trick is to have only one card selected, and on its being returned make the pass to bring it to the top of the pack. Holding the cards face to the audience you can with your first two fingers cause this card to rise when called by the person who selected it. See illustration.

CHAPTER VII.

SIMPLE TRICKS WITH COINS.

Illusions with coins, like those with cards, when well done, before small audiences, are always pleasing. There are only a few sleight of hand feats in which pieces of money are used, that can be very effective in large halls on account of the fact that such objects, being small, are not easily seen, and at a distance of twenty feet it is frequently difficult to distinguish the difference between a half-dollar and a dollar coin. There are various methods of making "passes," palming, etc., a few of which I will first describe.

TO PALM A COIN.

Open your hand and place in the palm thereof a silver half-dollar. Now slightly close the hand, which will push the coin into the proper position so that by slightly compressing the muscles you can hold it quite tightly, and if you turn your hand over it will not fall out. This is the usual method of palming. It should be practiced so that you can swing your arm carelessly or pick up other objects, such as your wand, or an orange, without dropping the coin. When studying sleight of hand I used to carry a coin palmed in my hand for hours at a time, while attending to other matters. You should practice with coins of various sizes; the smaller the piece the less easily you can palm it unless your hand happens to be a small one. Another thing to be acquired is the knack of palming quickly.

You should learn to catch a coin on the fly, yet have it immediately rest in the proper position. Do not imagine that it is necessary to keep your hand flat; this is a mistake frequently made by amateurs. The hand should retain its natural position at all times. Another method, not exactly "palming," is to hold a coin between two fingers. This way is sometimes useful. Sometimes the coin is held between the thumb and forefinger, where a tight pressure is possible if necessary. This latter method is desirable for secretly holding two or three coins.

If it is desired to hold a number of pieces, say twenty quarters, they should be tied by a thread then held in the palm of the hand, but in such a case a tight and even pressure is needed to prevent an accident.

"LE TOURNIQUET"—THE PASS.

A very simple yet perplexing (to spectators) pass is performed as follows:

Hold the left hand, palm upwards, with the coin resting by the edge, horizontally between the thumb and second finger.

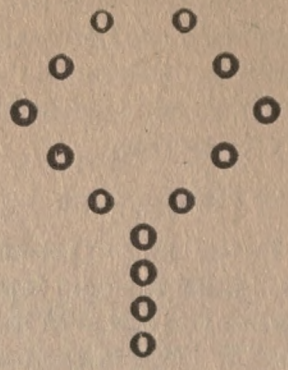
Next move the right hand toward the left, passing the thumb to the right, under and the fingers over the coin, closing them just as they pass it. At the same time let the coin drop into the palm of the left hand. It will appear to the spectators as if your right hand had grasped the coin. You should then carry the right hand (closed) upwards, at the same time letting the left arm to drop naturally. *Follow your right hand with your eyes.* If you execute this pass well, the audience will firmly believe that you are holding the coin in your right hand, when, as you of course know, it is in your left. If you wish, you can, at a moment of inadventure on the part of the audience, drop the coin from your hand into your *pochette,* thus enabling you to say: "I will now open my right hand and it is gone," and if anybody challenges you to open your left hand, you can do that also, showing that the money has disappeared entirely.

THE RING OF MONEY.

This is a parlor trick, requires no skill and is quite surprising to those who do

not know how it is done. Here is the *modus operandi:*

Take a quantity of coins and place them in a circle as shown in the illustration, making a "tail." Ask some person to think of a number and to count up that number, beginning with the end of the tail and counting around the circle. Then from the coin on which he stops he is to count back, but this time ignoring the tail and following the circle.



You can leave the room while he does the counting, and can correctly tell where he finally stopped, no matter what number he thought of.

The secret is: The final stopping place is determined by your first secretly counting the number of pieces in the tail, then secretly counting up from the head of the tail, to the right, the same number as there are pieces in the appendage. For instance, with the circle and tail here shown, no matter what number is selected, the stopping point will always be the fourth to the right from the top of the tail.

The trick should not be repeated more than once or twice and each time you should alter the number of coins in circle and tail, so that the stopping point will be changed. Lay some coins on a table, try this yourself, and you will see how easily it is done.

TO STICK A CENT TO THE WALL.

This a very simple trick, but one that will cause considerable amusement. Take two common cents and nick the edges of one of them with a knife, when by pressing it hard against the wall it will remain there. Take your two cents in one hand, with only one visible, perform the trick, then ask some one else to do it, giving them of course the other cent. The writer has had lots of amusement watching the ineffectual attempts, by wetting and otherwise to make a perfect cent stick to the wall.

TO CHANGE ONE COIN INTO ANOTHER.

You may perform with an old quarter a trick which, if well executed, is very amusing. You exhibit the quarter in the hand; then only just shut and open the hand, and it changes itself into a cent. You only need to shut and open the hand a second time to change it back into a quarter; the third time it disappears altogether, and the fourth it reappears again. These four tricks, altogether, should occupy less than half a minute.

To do this you must have a quarter dollar (old style, and precisely the same size as a cent), filed down and flattened to half its thickness. The cent must be treated in the same way; and they are then soldered together, so as to appear but one piece, which is either of copper or silver, according to which side is uppermost. You begin by exhibiting the piece on the ends of the fingers.

Closing the hand you naturally reverse the coin, and it reappears as a cent about the middle of the hand.

If you then allow it to glide gently towards the ends of the fingers, it is clear

that you only need to shut and open the hand a second time to make it reappear as a quarter.

Then make the coin disappear by palming, and it is very easy to make it appear again. If you are not an adept at palming this part of the trick can be omitted.

TO TELL WHEN BLIND-FOLDED WHICH SIDE OF A COIN FALLS.

Borrow a half dollar from some one in the audience, and on returning to the stage exchange it when not noticeable for one which you have previously prepared by having cut in the edge a small notch. This notch should be very minute and cut in such a way that a very small point will project from that side of the coin.

When the coin is spun on a table, which should be without cloth, if it falls with the notched side up it will run down gradually. If it falls with the notched side down the slight projection caused by the notch will interfere with the continued spinnimg and the coin will drop without the slowly decreasing rolls.

The difference in the sound is not sufficient to be noticeable by the audience, but is readily distinguished by the operator, after a little practise.

TO PASS MARKED COINS INTO TWO ORANGES IN SUCCESSION.

Prepare before hand by making a slit an inch and a half deep and of sufficient size to admit a half dollar in two oranges. In one of these place a half dollar, which we will call number 1 to distinguish it from the other. Leave these behind the scenes until wanted.

Palm in either hand another half dollar (number 2). Borrow a third half dollar, (number 3) from one of the audience, number 3 being first marked by the owner.

Call attention to the fact that throughout the experiment the coin is not to be removed from sight, and accordingly placing it, (in reality substituting number 2) in full sight on the table. Having placed the half dollar where the audience can see it, go after an orange making this an opportunity to place the marked coin in the second orange. Bring out this orange openly and place on the table at your right hand. The other orange should have been placed in the right hand secret pocket when it can be palmed at a moment's notice.

You then say, "I think we may as well use two oranges instead of one, leave anyone in the audience loan me one." No one offering one you can step forward and take from the pocket of some gentleman near you the second orange, which contains the half dollar (number 1). Place this orange on the left hand table; standing behind the table ask into which orange the coin shall be passed first.

As the right of the audience is your left you are at liberty to interpret their reply as you please. Thus if the audience say, "The left" you can say, "on my left, all right," if the audience say the right you can say "on your right, very well."

Taking coin (number 2) in your left hand you pretend by the turniquet to pass it to the right hand and thence passing it to the orange. Meanwhile drop it from the left hand to the table.

Showing your hands empty you cut open the orange and show the unmarked coin.

Call the attention of the audience to the fact that they chose the orange themselves, but to satisfy them that it made no difference which orange was used you will repeat the experiment with the other orange.

Take the second orange containing the marked half dollar, and run a knife through it at the opening made to admit the half dollar. Pass the knife with the orange to some one to hold and then standing some distance away take up

coin number 1 and showing it in the left hand pretend to take it in the right, making one of the passes to retain it in the left hand. Make a motion as if to throw it from the right hand to the orange.

Ask the person holding the orange to cut it open himself, which he does, showing the marked coin, which will of course be identified by its owner.

Should the audience insist on the wrong orange you cannot easily avoid using it. In this case pass the coin to it as previously described, allowing some one in the audience to cut the orange.

Have the coin fully identified and the audience being fully satisfied that this is the genuine half dollar, you can repeat, using the second orange and cutting it open yourself, changing the coin contained therein for the marked one before returning it to the owner for identification.

If you are not sufficiently experienced to palm the second orange successfully you can omit that and bring both oranges out stating that you will use both.

TO MAKE TWO COINS CHANGE PLACES.

Borrow from the audience a quarter dollar and a two-cent piece, requesting that they first mark the coins, also borrow two pocket handkerchiefs. While these articles are being collected in the audience, you can, unobserved, palm a two-cent piece of your own in your left hand, receiving the borrowed coins in your right hand.

This being done, you pretend to put both coins into your left hand, in reality retaining the two-cent piece in your right hand and passing only the quarter dollar to your left, where you already hold the two-cent piece of your own.

Place the marked quarter dollar and your own two-cent piece on the table, calling the attention of the audience to your not removing the coins from sight. Take the quarter in the fingers of your right hand, throw over it one of the borrowed handkerchiefs and take in your left hand apparently the quarter covered by the handkerchief, but in reality the marked two-cent piece which you had palmed in that hand.

Palm the quarter and ask some one to hold the handkerchief and coin by taking the two-cent piece covered by the handkerchief between the fingers in such a manner that the shape of the coin is easily distinguished through the folds in such a way that the audience can easily distinguish the shape of the coin which they suppose to be the quarter and which is in reality the marked two-cent piece.

Now take your penny and apparently wrap it in the handkerchief in the same manner, in reality palming it and using the quarter. Take your wand and in so doing drop the substitute two-cent piece on your table. Ask a second person to hold the other handkerchief, and request the two persons holding the handkerchiefs to stand facing each other. Touch the coins lightly with your wand and command them to "change." This they will have done as will be discovered on investigating.

A variation of this trick may be performed without the aid of handkerchiefs by having some one hold one of the coins tightly closed in his hand, holding the other in your own hand compel them to change places.

"HEADS" OR "TAILS."

To perform this trick it is necessary to have one prepared coin which is made by joining two similar halves of quarter or half dollars together so that both sides are "tails."

Borrow from the audience four quarters which all are satisfied are genuine quarters. Substitute quickly the prepared coin of your own. Pile the four coins on the table "tails" upward and ask some one to turn the pile over without dis-

turbing their relative positions. You now announce that they are all heads up, which will appear to the audience a natural conclusion.

Tell them the matter is not as simple as they suppose, and pile the coins up again "tails" up, turn them over and ask what are they now, to which the general response will be "all heads," but on examination it will be found that there are three heads and one tail.

Arrange them again placing them alternately head and tail, and on turning them there will be one head and three tails. Placing them head and three tails they will be found to be when reversed, heads and tails alternately.

You can vary this trick indefinitely, but if repeated too often is likely to result in discovery. The fourth borrowed coin should be held in the left hand when it can be substituted at once when necessary.

INTELLIGENT COIN.

To perform this trick you will require a coin which has been prepared beforehand by being attached to a long black silk thread. Lay the coin on your table where it will be easily picked up when wanted. The other end of the thread should be carried behind the scenes, where it can be held by your assistant when wanted.

When ready, borrow another similar coin from the audience. An easy way to exchange the coins is to lay the borrowed coin on the table and bring forward an ordinary tumbler for examination. On returning with the glass, pick up the prepared coin instead of the borrowed one.

Make a few passes with your hands, stating that you intend to mesmerize the coin sufficiently to make it answer questions. Having mesmerized it sufficiently, drop it into the glass where it will immediately commence to fly about. Care should be taken not to pull the thread sufficiently to break it or to make the coin fly from the glass.

A hole in the table through which to pass the thread will be of great assistance and when that is not practicable, a small ring attached to the top of the table behind the glass will answer the purpose very well.

Questions may be asked the coin, and replies made by its rising twice for no and three times for yes. It can also be made to tell the hour of day, day of the month and similar questions.

If you prefer, you can use the borrowed coin by having the silk thread prepared as before and attaching to the end of it a small piece of wax. If care is taken to press the wax firmly against the coin it answers quite as well as the method just described.

CHAPTER VIII.

ILLUSIONS WITH RINGS.

In this chapter space is devoted to an explanation of some interesting and attractive sleights in which ordinary finger rings play a part. Probably the greatest of all tricks of this kind is the one performed by Kellar, which is explained in detail, so that with some practice, even an amateur can become quite adept in its presentation. A great deal of skill is necessary, to which must be added the assistance of an expert "property man," and well made apparatus.

In all tricks where possible the articles to be used should be borrowed from the audience, as it is less likely to give an idea of previous preparation. Such articles as coins, rings, handkerchiefs and hats, are readily borrowed, and can if necessary be substituted for like articles which have been prepared beforehand.

In performing tricks with rings, it is always best to borrow wedding rings which are most common and the substitute is less easily distinguished.

THE MYSTERIOUS RING.

To perform the trick known as the flying or vanishing ring, it is first necessary to have a plain gold or gilt ring which may be used as substitute when required; have attached to this ring a fine white silk thread which should be attached to a piece of white elastic, four or five inches long.

The silk thread and elastic should be fastened inside the coat sleeve at the top and of sufficient length to let the ring hang loosely an inch or two from the bottom, inside the cuff. It will be easily seen that a ring fastened in this manner is readily reached by the performer and will at once fly back out of sight when released.

A ring arranged in this way may be of assistance in performing several tricks with rings.

Take an ordinary piece of paper, and state to your audience that a ring wrapped in the paper cannot be taken from it without your consent.

Pull the substitute ring, which should be in your left sleeve, into your fingers, dropping the borrowed one on to the table where it cannot be seen. Take the piece of paper before referred to and lay it on the table, placing on it the substitute ring, fold the paper in such a manner as to show the shape of the ring, but before folding up the fourth side release the ring so that it will return to your sleeve.

Having continued to fold the paper carefully, you again assert that the ring cannot be removed without your permission, and on asking one of the audience to undo the paper and try it. The reason why it cannot be removed will be seen as the paper will be empty.

Having gained possession of the borrowed ring, you can find means to convey it to your assistant, who can arrange so that it may be made to appear in various ways. As pretty a way to end it as any is to have the assistant place it in the center of a nest of boxes which you bring forward when prepared and touching them with your wand, command the ring to appear in the center one, where it will be found when you or the audience investigate.

KELLAR'S GREAT RING TRICK.

During the first part of the performance in which Kellar is to do this trick, there remains in full view, suspended in the air, a wooden box, at the side of the stage. When the time arrives for the presentation of this particular feat, Prof. Kellar comes forward with a wand, upon the end of which he asks several persons to slip their rings. When, say half a dozen have been collected, the wizard drops what appear to be the same rings from the wand, upon a plate. His assistant hands him a revolver. He places one or two of the rings inside the barrel of the shooter, but finds that some of the others are too large, and in order that they may fit easily, he pounds them flat with a hammer, which, of course, causes considerable amusement.

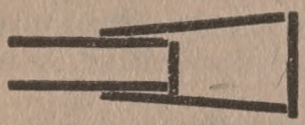
Having loaded his revolver with the rings, he calls attention to the box which is hanging at the other side of the stage, and asks the audience to recollect that all the while it has not been touched by himself or anybody else. Aiming at the box, he deliberately fires.

Then he places the box upon a small table and unlocks it. Inside he finds a smaller box which he lifts out, and from this box he removes a smaller one, and so on until seven have been taken out, each a size smaller than the one previously shown. When the smallest is reached, it is handed to a spectator who is requested to open it. The interior reveals several rosebuds, (roses are Kellar's

favorites,) and on each bud is tied with ribbon, one of the borrowed rings. The buds, with rings are handed to the owners of the latter. The audience applaud and imagine this brilliant trick is concluded, but not yet, for when Kellar begins his next trick, that of producing various kinds of liquid from the same bottle, some anxious person calls out that his ring has not been returned. At this, the prestididitateur feigns surprise, but going to the stage, cracks the mysterious bottle, from which comes a live Guinea-pig. Around the neck of the pig is a ribbon, upon which is the missing ring. This "accident" adds an amusing and startling finale to the trick.

How is it done? I will explain as well as possible.

Your wand should be quite slender, so that a ring will fit upon it easily. You should have several dummy finger rings of brass, some containing imitations of precious stones. The boxes should be made of wood—black walnut for instance, not over three-eights of an inch thick. They are nothing more or less than solid wooden boxes, with covers, except the next to the smallest; this has no bottom, the reason for which will be understood later. At least one table is needed, which should have a servante. A small, neat appearing table is best. Use an ordinary revolver if you like, but have a horn-like barrel which fits over the real barrel. See diagram:



The bottle is especially made of tin or glass upon the plan of the inexhaustable bottle. If this additional part of the trick is used, I would advise that the reader buy the bottle arrangement of a dealer in magical goods. An explanation of its interior arrangement would occupy considerable space here, and a novice who attempted to make one would probably meet with a failure, or at least could not make one as cheap as he can buy it for. The boxes and other necessaries for the trick are also sold by dealers, at prices considerably lower than you could make the same things for. Prof. W. D. Le Roy, of Boston, supplies this, and all other mechanical tricks. A letter addressed to him as above will bring you his catalogue. Bland, Martinka, Chase and Yost are also reliable manufacturers.

Having the required "properties," you are now ready to perform the trick. Before coming forward, place the six dummy rings on one end of your wand, and hold this end in your right hand in such a way that the rings cannot be seen. You will now allow persons to place the rings upon the other end of the wand. As you approach the stage, or even your table, with your back toward the spectators, grasp the borrowed rings in your left hand, at the same time allowing the bogus ones to slide down on the wand to take their places. Turning around naturally, you take up a plate with your left hand (which also holds the borrowed rings,) and allow the bogus rings to fall off the wand to the plate. Place the plate upon a chair and go to the "wing" of the stage for your revolver. This being out of sight of the audience, gives you an opportunity to drop the real rings into your assistant's hand. You then come to view with the revolver. Smash the rings, making humorous remarks, causing as much fun as possible to kill time. In the meanwhile, your confederate is attaching each ring to a rosebud, and these are placed in the smallest of the nest of boxes which he has in his possession. Having "loaded" the box, he places it upon the servante of the table, which is also behind scenes.

The box which is suspended from a hook, contains the other boxes, (except the smallest,) one inside the other down to the second smallest, which you will remember contains no bottom.

When placing the broken rings in the revolver, take care that they do not enter the real barrel, but push them down between the outside of the real barrel and the inside of the extra one, or you can use a false barrel which contains a compartment for holding them. You can now shoot at the box. In order that all may see what is inside the box when you open it, your assistant brings out the table, on the servante of which is the small box with rings on buds. Now take the large box from the hook where it is suspended and place it on the table, open it and manifest some surprise at finding therein another box which closely fits. This you remove and continue by taking out the others, placing them in pyramid style upon the table, until you come to the bottomless one. This you lift out closed, (taking care not to reveal the open underpart,) and when about to open the lid, push it over toward the back of the table, and lift into it the small box on the servante. When the box is opened, of course the smallest one is inside, which you can take out and place in the hands of one of the spectators, who upon opening it, finds the buds with jewelry inside.

If you wish to add the bottle finale, your assistant when "loading" the rings into the box will lay aside one which he afterward attaches to a Guinea-pig's neck. The little animal is placed inside the mechanical bottle, and the trick concludes as before described.

No one should attempt to learn this trick who has not plenty of time to devote to its study and practice. It is one of the most effective parlor or stage tricks I have ever known.

THE WIZARD'S RING.

I will describe a simple trick, adding the "patter" to show how easily, in the wizard's business, a simple sleight can be made to appear as if it were a very complex one.

The trick is, to place a ring in a goblet, and make it pass therefrom to the centre of an orange, where it is found when the fruit is cut open. The properties of this trick consists of a duplicate ring, of any sort, which is attached by a four inch thread to the centre of a handkerchief. An orange is required, in which a slot has been made previous to the opening of the trick. This slot is large enough to hold a ring when desired. A knife and goblet are also wanted.

Borrow a ring, take it in your left hand and pretend to grasp it therefrom with your right, but in reality, allowing it to fall into the palm of the left. You do this by the pass known as *le tourniquet*, described in the chapter of coin tricks. Of course the audience must be led to believe that the ring is held in your right hand. With your left hand, (which contains the ring) pick up the handkerchief in which the duplicate ring is concealed. Pretend to place the borrowed ring in the centre of the handkerchief, which you apparently drop from your right hand, although it contains nothing. Having made this deceptive movement, you place the handkerchief over a goblet, in such a way that the false ring falls therein, making a jingling sound. which is to prove that the ring is really there. Having done this, request some one to hold the covered goblet tightly while you go for an orange. As soon as you are out of sight, take the ring from the palm of your left hand and press it deeply into the aperture of the orange, which you bring forth. In order to prevent discovery of the fact that the fruit has been tampered with, have it wrapped at once in another handkerchief which some one may hold.

Next take the goblet and place it upon a table. Lift up the handkerchief, that is over it, carefully, and the thread, to which the false ring is attached will bring that up also, under cover of the cloth, thus leaving the glass again empty. The handkerchief may be thrown aside or thrust in your pocket. Upon cutting the orange, the borrowed ring is found enclosed.

Here is the way to talk when presenting a trick of this sort: "Ladies and gentlemen: I will now show you a very wonderful experiment in the problem of rapid transit. We are all aware of the many wonders that have been effected by the aid of electricity, but this feat is even exceeded by the subtle powers of the modern magician. A wizard's control is best exerted upon precious stones or metals, and therefore, for the purpose of my experiment, I wish to borrow a gold lady's ring—no, I mean a lady's gold ring. Ah! here is one, thank you. It seems to be solid, is very pretty. I will take it in my hand and place it in this handkerchief from which I will drop it into the glass here, which by the way, you all observe to be perfectly empty. There, you can hear it jingle. Will somebody please hold it. That's right, sir. Now hold it carefully with both hands around the sides and don't for the world move even a finger (the performer says this, so that the person will not attempt to lift the handkerchief too soon). Now I will get an orange."

"Here is the orange. Will some one please loan me another handkerchief. Very well, madam, this will be quite satisfactory; will you please hold the orange which is wrapped in your handkerchief."

"I will now proceed to perform the feat of causing an instantaneous transit of the ring here (take the goblet from the man's hand and shake it) to the very centre of that fruit which the lady holds." It is possible that there are some people here who have sharp eyes, and if such persons will watch very closely, they may be able to detect the gold as it passes through the air in a fluid condition. Sometimes, it goes in a narrow streak, much like the air, but more dense, like the milky way in the firmament, so that it is barely discernable. The ring is about to go now. I will wave my wand. *Presto Pass!* It has gone from here. See, I lift the handkerchief carefully, to show you that the glass is entirely empty. Now, madam, please remove the wrapping from your orange and I will cut it with this knife. Ah! my knife has struck something solid, let's break open the fruit. Here inside, is the identical ring."

THE TRAVELING RING.

Procure a piece of wire which has been sharpened to a point at each end and bend it around your finger so that it fits as a ring. When you are to perform the trick, have this palmed in your right hand. Ask somebody to loan you a plain band ring, also a handkerchief. Hold the borrowed ring visible in the fingers of the right hand, then with the left throw the handkerchief over it so that it is covered, and while thus removed from view, substitute the dummy for the real ring, palming the latter. With your left hand grasp the outside of the handkerchief in such a manner that the form of the false ring (which the audience believe to be the real one,) is apparent. In the meantime, take away your right hand which contains the borrowed one, which you hold naturally at your side. Give the handkerchief in which the "ring" is wrapped to somebody to hold, and at the same time adroitly slip the genuine ring into a spectator's pocket.

You can now pretend to manipulate the "ring" which is in the handkerchief held by one of the audience. Holding it in such a way that its form shows, you cover the handkerchief with your hand and assert that the ring will soon disappear from there and pass through the air to some other place. You can quite easily manipulate the piece through the cloth by means of the sharp point, thus getting it secretly into your hand when you palm it. Then say that when you exclaim "presto," the ring will be found in "so and so's" pocket. You can thus terminate the trick very easily.

CHAPTER IX.

ILLUSIONS WITH WATCHES.

I will now explain some tricks in which watches play a conspicuous part. Such sleights are usually popular, the old trick of smashing a borrowed watch and returning it, having been one of the earliest feats of the modern school of conjurers. A watch needs careful handling. The writer, who happened to have a trick of this sort in his repertoire, which was performed nightly for a season, became exceedingly adept in tossing a borrowed watch to his assistant while reaching for a wand. On one occasion being slightly nervous, he missed aim, and the time-keeper went against a wall with considerable force. The quick-witted assistant who was to "load" the watch into a box, realizing the situation, placed a two dollar bill around it, which he deemed would pay the damages. When the watch was ultimately "restored," I was not only able to say, "here is the watch again," but "you observe that it comes back with a bank bill as interest." The subterfuge "caught on" and as the lender of the watch was a good natured person, all ended well. However, I did not toss watches about as carelessly after this instance.

Ladies' watches, being small, are easiest to handle.

THE EDUCATED TIME-KEEPER.

Procure a small magnet so that it can be concealed in your hand. It should be quite powerful.

Borrow somebody's watch and pretend to mesmerize it by blowing upon the glass over the dial. Then hold it up to the ear of one person and ask him to say whether or not it is ticking. He will answer in the affirmative. Next place it at the ear of another person, but on this occasion, hold it in the hand that contains the magnet. This will cause its interior motion to stop. The one who is listening will state that it is not ticking. You can make the watch tick or not, as you desire, by this simple method, causing much consternation to the owner and amusement to the lookers on.

THE SMASHED AND RESTORED WATCH.

For this trick you need some specially prepared apparatus. Get a lady's stocking, which should be of merino or cotton. At the top, near the opening, sew inside a pocket large enough to contain a lady's watch. This pocket should be attached to one side of the stocking only, so that there will be no interference with the passage from top to toe. Next procure some pieces of glass, tin, etc., and if possible, one or two wheels, or parts of works of an old watch. Tie these into a little bundle surrounded with dark cloth, about the size of a watch and as heavy.

A revolver with funnel shaped tube therein, (similar to the one used in the ring trick) should be on hand, also a loaf of bread in which a slot has been cut with a knife. The pistol and bread should be behind the scenes. Before beginning the trick, place the dummy watch inside the top of the stocking, (but no in the pocket,) and hold it in place close to the upper edge with your fingers. You can come forward, carelessly swinging the hosiery, and ask to borrow a lady's watch. When this is handed you (no chain should be attached,) drop it into the pocket, at the same time releasing the false watch, which falls to the toe of the stocking, and which the audience believe to be the real time-piece. Now, while approaching the stage, remove the watch from it's resting place, palming it, which you can readily do. Tell the audience that you will swing the stocking in a circle, and will thereby cause the watch (which you assert to be

therein,) to tick faster. You can explain that the method will not injure the watch but that you will illustrate a newly discovered principle in science.

You then begin to swing the stocking violently, at the same time talking to the audience, and apparently forgetting what you are about. While you are doing this, move about the stage (or room) and as if by accident let the dummy watch in the hose strike the wall with a "dull thud." You become alarmed, as if an accident had really befallen the watch. Shake it and it rattles as if broken. Express your regret, and offer the stocking and contents to the owner who will of course refuse to accept such in settlement. Finally after amusing the audience with your apparent fear, say that you will make an effort to repair the damage. Ask some little boy or girl to step forward to help you. When one has approached, drop the stocking containing the "damaged watch" on the floor and request the juvenile assistant to *jump on it!* This will create considerable amusement, not to mention excitement and affords you an opportunity to carry off the palmed watch under pretense of going for the revolver and bread. While out of view, push the watch into the loaf, and bring it out with the shooting piece. By this time, your assistant will have smashed the "watch" inside the stocking. You pick up the latter and pour therefrom, the broken pieces into the tube of the revolver. Placing the loaf of bread at a distance of several feet, shoot at the bread. Take a knife and cut the loaf, producing therefrom the watch which is completely restored.

This trick is quite easily done by one who understands palming, and produces a surprising effect. Like all other effective tricks, however, considerable practice is required before its production in public.

CHAPTER X.

ILLUSIONS WITH HANDKERCHIEFS.

Usually the best material to use in a handkerchief trick is silk. It is more pliable and can more easily be crowded into a small space than if cotton or other material.

KNOTTED HANDKERCHIEF.

For this trick you will require two silk handkerchiefs. Twist them rope fashion and request some one to tie them, holding the two ends for them to do so. After this knot has been tied, take it in your hand apparently to tighten the knot, but in reality to pull it sharply the opposite way, which will draw the handkerchief in a straight line, forming a slip knot of the other. Request some one—a lady if possible, to breathe on the knots, when, taking the knotted part in your hand, you give a sleight pull to the other handkerchief and they will be perfectly straight and free from knots.

Many performers do this trick by using six or more borrowed handkerchiefs and requesting some one to tie them all together; as each one is tied you apparently draw the knots tighter, but in reality pull them into desired position each time until they are all done.

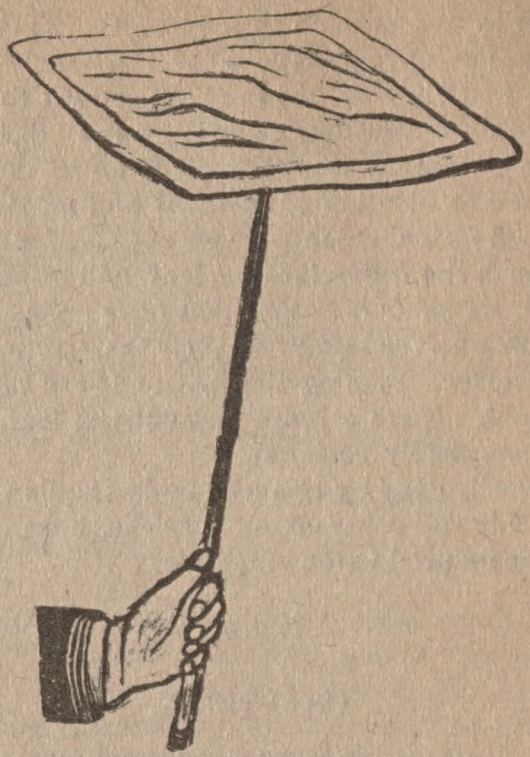
Borrow a tall hat and place the handkerchiefs slowly in it with the left hand, pulling them loose with the right hand at the same time, one by one, as they are placed in the hat. As the knots have been drawn into required position it is an easy matter to draw them one by one from the loop which holds them.

This way is very effective as the audience have seen the handkerchiefs tied and placed in the hat. You can ask for a little music and shake the handkerchiefs gently one by one from the hat so that they can be seen to fall perfectly free. The knot used is what is called a common reef knot.

THE REVOLVING HANDKERCHIEF.

Although this trick appears to be a marvelous feat of jugglery, it is very easy to perform and causes much admiration and praise for the performer.

Bring forward a large handkerchief—a new linen one is best for this purpose, and a wand or short stick. Throw the handkerchief into the air, catch it with the wand and cause it to whirl rapidly. You will occasionally toss it off the wand and catch it again still continuing the spinning.



The whole secret of this juggler's feat lies in a needle which you have previously inserted in the end of the wand so that it projects about half an inch. When the handkerchief is thrown into the air, it is caught on this point, which by the way should be a fine needle. This is not to be seen by the audience, and the performer should act accordingly. This little trick can be worked to advantage, either as an opening trick, or as a conclusion to a more elaborate feat in which the handkerchief has played a part. For example, when a handkerchief is borrowed from the audience, the spinning can be performed before the handkerchief is exchanged for a substitute, concealed under the vest of the performer. Or again, at the conclusion of some handkerchief trick, before handing it back to its owner. This makes a bright and effective finish.

VANISHING HANDKERCHIEF.

This is simply a diversion, and can hardly be called a trick.

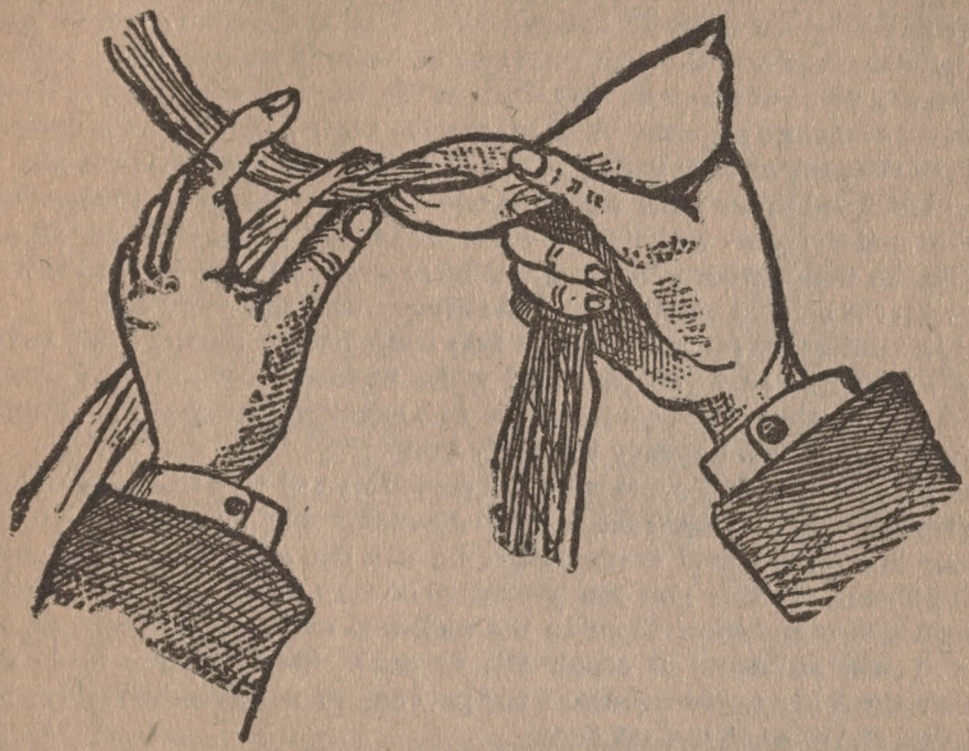
Sew a fine white elastic cord to the center of a handkerchief and attach a strong string to the other end of elastic. Pass this up your sleeve and fasten to the sleeve of the other arm. Have the cord of such a length that the handkerchief will be drawn up your sleeve far enough to be about three inches from the bottom.

Coming in front of your audience you remark that it is very warm, reaching back as if to take your handkerchief from your coat tail pocket, you take the opportunity to pull the handkerchief from your sleeve, holding it in such a manner that the string is not visible. Wipe your face and forehead and after doing so straighten your arm in front of you, at the same time releasing the handkerchief,

which of course vanishes up your sleeve. This trick can be repeated and is always amusing.

A HANDKERCHIEF WHICH CANNOT BE TIED.

Borrow a large handkerchief—a silk one if possible, and twisting it like a rope, profess to tie a knot, or series of knots in it, but on pulling it the handkerchief comes out quite straight. To do this you slip your left thumb under the tie before pulling the knot tight. See illustration:



ROPE AND HANDKERCHIEF.

Show your audience a piece of rope twenty feet long, ordinary "clothesline" will answer, borrow a large handkerchief and request some one to tie your wrists together with it. Have the rope drawn through your arms, and ask the person holding the ends to draw tightly, bringing the rope between the wrists running over and under the handkerchief. As the person holding the rope draws tightly and you pull against him, it brings the rope well down *between* the wrists. Slacken the rope slightly, and with the fingers of the right hand draw the rope through the handkerchief and slip the right hand through the loop of rope thus drawn. Then by making a slight sudden pull you will be free from the rope with your hands tied as before.

This trick will require careful practice before it can be performed with the necessary rapidity.

MAGIC PLUMES.

This is a pretty and simple illusion, and with a little practice you can perform it successfully.

Purchase a number of large feathers, about twenty is a good number, and a variety of colors is desirable. Take off your coat and lay ten of these plumes along each arm with the stems just low enough for you to take hold of easily. As these feathers lie closely you can move your arms freely without fear of detection.

Borrow a large silk handkerchief, shake it and draw it through your hands to

show that there is nothing concealed in it. While music is being played, shake the handkerchief in front of you, at the same time catching one of the stems and allowing the feather to fall to the floor. Repeat this until all the feathers have been produced, which will appear to be a large number when piled loosely on the floor.

HANDKERCHIEFS TRANSFORMED.

For this trick you will require three colored and three white handkerchiefs.

Cut a piece from the center of one of the white handkerchiefs and a similar piece from one of the colored handkerchiefs. Fasten the colored center into the white handkerchief and the white one into the colored handkerchief, have these wrapped in a piece of paper and lay them at the back of your table. Have the bottom cut from two ordinary black glass wine bottles and insert a cork at the bottom of the neck of each bottle from the inside. In one bottle place a white handkerchief and in the other a colored one. Fill the necks of the bottles, one with Port and the other with Sherry wine, which the corks will keep from running into the bottle where the handkerchiefs are. Put the Port wine into the bottle with the colored handkerchief and Sherry with the white one.

It will be necessary for you to have two confederates among your audience, one of whom will lend you the third white handkerchief and the other the colored one, so that when you ask for two handkerchiefs from your audience your confederates can be ready to supply you.

Ask that some one in the audience will come forward to assist you and giving him a knife ask him to mark the borrowed handkerchiefs so they will be recognized again. If you hold them rightly he will cut a piece from the center in marking them. At this you can profess to be very much displeased and take the larger pieces and show them to the audience and supposed owners, saying that you will endeavor to repair the damage. Step to your table and in wrapping them in a paper substitute the package of handkerchiefs already prepared with the mismatched centers.

Ask the person on the stage to hold this package well above his head in full view of the audience. Take the pieces which were cut from the centers of the borrowed handkerchiefs and burn them, placing what remains in your pistol. Aim at the package and say "one, two, three, handkerchiefs be made whole." Firing at the package ask the gentleman holding the parcel to undo it, when much amusement will be occasioned from the fact that the white handkerchief has a red patch and vice versa.

Tell your audience that you regret the blunder and will endeavor to correct it.

Take both handkerchiefs and place them on a plate, pour a little spirits of wine over them and set fire to them. While they are burning ask the gentleman if he will take a little wine, and if he says yes, ask him if he prefers Port or Sherry. Give him a glass of which ever he chooses out of the prepared bottle, taking a glass from the other bottle yourself. By this time the handkerchiefs will be entirely burned and after loading your pistol put in the ashes from the handkerchiefs. Point the pistol toward the two bottles saying you intend to make the handkerchiefs appear in them. Count one, two, three, pass, and fire.

Break the two bottles over your tray and show the handkerchiefs completely restored and return them to your friends.

THE WIZARD HANDKERCHIEF.

This handkerchief is used to cause such articles as eggs, coins, cards or other articles of moderate size to disappear.

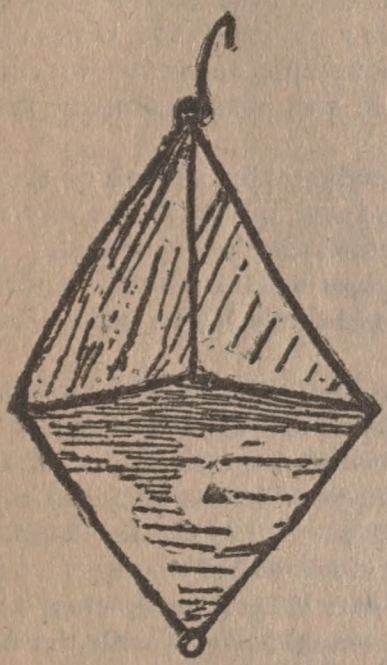
Have two handkerchiefs of the same pattern stitched together around the edge, making an opening about four inches long in the middle of one of them

The handkerchiefs joined in this way form a pocket, and any article placed on the center of the handkerchief can be made to disappear by slipping it into the pocket in shaking the handkerchief. Care should be taken to have the slit toward you so that it will not be seen by the audience.

Colored handkerchiefs are preferable in making this, and borrowed articles made to disappear in this way can be reproduced in many ways with good effect.

CANDY PRODUCED FROM A HANDKERCHIEF.

To produce this illusion a small bag is used similar to the following illustration:



The first figure showing the bag open and the second showing it closed before the candies are released. Hang this bag filled with the candies from the back of your table where it will be concealed from the audience. Have a plate or tray on the table to hold the candies when released. Borrow a large handkerchief from some one and walking back to your table rest your hand with the handkerchief for an instant on the edge of the table, catching the hook in such a manner as to lift it with the handkerchief. Hold the handkerchief above the tray and passing your other hand over it release the slight fastening of the bag allowing

the candies to fall from inside, holding the handkerchief in such a manner that

the bag is allowed to drop unobserved at the back of the table you return the handkerchief and toss the candies about to the audience.

MAGIC EGG AND HANDKERCHIEF.

For this illusion you will require a glass goblet, two small red silk handkerchiefs, a large silk handkerchief with a blown egg shell attached to the center by a silk thread three or four inches long, have also a metal egg painted white with an opening at the larger end.

Having these in readiness, place the metal egg in the pocket and come forward with the goblet and small handkerchief in right hand, and in the other the larger handkerchief and blown egg, the handkerchief being thrown carelessly over the hand, while below the egg, rolled in very small compass, the other small handkerchief is concealed.

Show the audience the goblet and small handkerchief, and place them on a chair. Next show the large handkerchief and egg, but in such a manner that the audience will not discover the thread by which they are attached.

Place the egg in the glass, covering it, the glass with the large handkerchief at the same time dropping into it the handkerchief which you had concealed in your hand.

Show the smaller handkerchief and tell the audience you will cause it to dissolve and pass inside the glass, and in its place the egg will appear. Place the glass on the table and while you are turned from the audience, take the metal egg from the pochette and palm it. Join your hands with the metal egg and small handkerchief concealed between and pretend to rub the handkerchief away but in reality work it into the opening in the end of the egg. When the handkerchief is all inside show the egg taking care to keep the opening concealed from the audience who will suppose it to have changed places with the handkerchief. Lift the larger handkerchief from the goblet taking it by the centre in such a manner as to conceal the attached egg-shell, showing the small handkerchief in the glass. The glass and small handkerchief may be examined by the audience if desired but other articles used should not be shown on any consideration.

HANDKERCHIEF AND LEMON.

Scoop the inside out of a lemon and place inside a substitute handkerchief. Place this on your table in view of your audience. Get several small pieces of cambric and roll in a small ball and place under your vest, have also a strip of cambric about a yard in length, roll this tightly and also place it under your vest. Off the stage have ready a bag made of two sheets of paper into which you can slip a handkerchief quickly.

Borrow a handkerchief from some one in the audience and roll it as tightly as possible in the hands. Ask some one in the audience to come on the stage, and while they are coming turn for an instant toward your table, making an opportunity to slip the borrowed handkerchief under your vest and subsititute the roll of small pieces instead. Continue to roll these pieces in your hands, passing them to the person who has come on the stage, ask him to roll them. Turn for an instant from the audience, palming the strip of cambric which was concealed under your vest. Turn to the person from the audience who is on the stage and tell him he has been rubbing the handkerchief the wrong way; ask him to shake it out, and as the small pieces fall, it will appear that he has rubbed it to pieces. Picking them up, you again roll them into a ball, but instead of giving him the small pieces, substitute the strip which you had palmed, retaining instead the small pieces.

Ask him to rub gently the pieces given him and turn to your table for an in

stant, in doing so drop from your hand the small pieces which you had palmed. Turn again to the person and exclaim, "My dear sir, you are rubbing that the wrong way; see what you have done," shaking out the strip of cambric at the same time.

Ask him to hold this, leaving the stage to get your pistol, you hand the real handkerchief to your assistant, who places it out flat in the bag prepared for it and returns it to your table. You return with your pistol and pretend to force the strip of cambric into the barrel of the pistol, but in stepping to your table for your wand to push it down farther, you drop it on the back of the table.

You now fire at the lemon, and take your knife, cut the end in strips, showing the substitute handkerchief. Take it as if about to return it to its owner and remark suddenly that it smells very strongly of the lemon, and that you will perfume it a little before returning it. Sprinkle it with spirits of wine, then hold it to the flame of a candle as if to dry it; you allow it to take fire. Drop it on a plate and remark you are very sorry and offer it to the owner who will of course refuse it. Then take the ashes, being very sure that they are quite cold, and place them on the prepared sheet of paper and roll them up, fire your pistol at it again, picking up the paper, you tear it off in pieces, displaying the complete handkerchief inside.

EGGS BROUGHT FROM A HANDKERCHIEF.

To the *edge* of a large red silk handkerchief attach a blown egg by a fine black silk thread leaving the thread sufficient length to have the egg shell hang about to the centre of the handkerchief. Cover the egg shell with one corner of the handkerchief, and hold it thus concealed in your left hand, take the other corner in your right hand holding the handkerchief out straight, showing the audience both sides, to convince them that their is nothing concealed.

Borrow from some one in the audience a tall hat, stating that you will show them an economical way to produce eggs. Hold the handkerchief in front of you allowing the egg to fall behind it where it will not be seen by the audience. Take the centre of the top edge where the silk thread is fastened in your teeth, drawing the two corners toward you. Hold them with your right hand taking the two lower corners in your left hand, shaking it gently holding it in such a way that the egg will fall into the hat, where the audience will suppose it to remain as the silk thread is invisible.

While the egg is in the hat take the two bottom corners of the the handkerchief showing it again empty allowing it to hang down in front of the hat. Lift it again in such a manner that the egg will again be concealed, repeat as before; this can be done a number of times, until several eggs have been produced when you can tell your audience that as you are not going to use the eggs you will give them away. Make a motion as if to throw them toward the audience when they will be found to have mysteriously disappeared.

MYSTERIOUS HANDKERCHIEF AND NUMBERS.

The articles required for this trick are a large white handkerchief, a piece of white soap pointed at one end and to be kept moist, a pistol, two envelopes with slips of paper inside. One envelope should be sealed, the other left open.

Have the soap and handkerchief off the stage. On the front of the table place the unsealed envelope with the sealed one concealed at the back.

When you are ready to perform the trick, ask some one in the audience to write on the slip of paper several numbers, sealing the slip in the envelope before returning it to you. Returning to your table with your envelope you secretly exchange the envelope with the numbers for the prepared one on your table and

hold the substitute to a lighted candle, allowing the ashes to drop on a plate. While this is being done your assistant should secure the envelope with the numbers and take it behind the scenes, open it and write the numbers on the handkerchief with the soap which should be quite moist.

Having written the numbers, he should bring the handkerchief and place it on your table, marked side up. You may now load your pistol, placing the ashes of the burnt paper on top of the powder.

Show the audience that the handkerchief is perfectly clear, and pin it to the curtain at the back of your stage, taking care to keep the marked side toward the audience.

Take your pistol and inform the audience that with it you intend to cause the numbers to appear on handkerchief from the ashes of the paper on which they were written.

Advance within six paces of the handkerchief and counting three, fire direct at the handkerchief—the ashes and powder from this pistol will adhere to the damp soap, causing the numbers written to appear instantly and sufficiently clear to be easily read by the audience.

TO CUT A COIN FROM A HANDKERCHIEF.

Take a piece of cambric about six inches square and in the centre place a quarter, give the ends a twist to hold the coin and place it under your vest at the left side.

Borrow a handkerchief and a marked quarter and ask some one to step on the stage to assist you. Ask him to spread the handkerchief out smooth and place the coin in the centre of it, then to take the four corners of the handkerchief and knock the quarter against the table so that the audience may know that it is there. While this is being done take the prepared coin and cambric from your vest unobserved.

Take the handkerchief and marked coin from the gentleman and passing it quickly through your hands palm the marked coin allowing the cambric with the substitute coin to appear instead. Ask the person assisting you to cut off the end of the handkerchief containing the coin. If he objects to this you can explain that you will make it right again. When he cuts the handkerchief, in reality the cambric, the coin will drop on the table. Now with the right hand place cut from the cambric in the light of a candle allowing it to burn and placing the ashes on the cut end of the cambric rubbing it gently until you have it all in your hand you then go to pick up your wand dropping the cut piece of cambric and retaining only the handkerchief and marked coin in your hand. Roll the handkerchief and the coin, which will not be seen, in a piece of paper give it to the gentleman to hold.

Take up the substitute coin in the left hand, making the pass to have it appear that you transfer it to the right, but in reality palming it in the left hand. Count one, two, three, pass, making a motion as if to throw the coin toward the gentleman holding the handkerchief. Open your right hand showing it empty; ask that the package be opened, when the marked coin will drop out and the handkerchief will be seen to be quite restored.

CHAPTER XI.

TRICKS WITH DICE AND DOMINOES.

The following described tricks, compiled principally from that celebrated work, "Modern Magic," are easily performed and sometimes create considerable astonishment.

TO TELL THE NUMBERS ON A PAIR OF DICE.

This is done by a simple arithmetical process.

Ask some one to throw the dice without your seeing them, then tell him to choose one of the numbers and multiply it by two, add five and multiply this number by five and add the number on the remaining die.

On his telling you the result you subtract mentally twenty-five from the number he has obtained and the remainder will be two figures representing the two numbers on the dice.

Suppose the numbers thrown to be six, three. Six multiplied by two would be twelve—with five added make seventeen, multiplied by five is eighty-five, with three added make eighty-eight; from this take twenty-five and it gives as a result sixty-three—six, three, being the numbers thrown. This can be worked with the same result if the person throwing the die multiplies the three instead of the six, the result in that case being thirty-six instead of sixty-three.

TO CHANGE THE NUMBERS ON DICE.

Take an ordinary pair of dice and hold them in such a manner between the thumb and finger that the numbers visible to the audience are three, one, the three being the upper number. Ask one of the audience to tell the numbers, stating plainly which is the top one. This being done you state that by rubbing your fingers over them you cause them to change places by simply passing your finger over them.

In bringing your hands together you turn the dice quarter way round. This will bring the next side of the dice toward the audience and the numbers will read one, three, instead of three, one, as before. This can be varied by again rubbing them with your finger. You can show the third side which will read six, four, and repeating the motion you show the fourth side which will be four, six. These numbers may be varied but care must always be taken to have similar numbers on two adjoining sides.

TO TELL THE NUMBER OF DOMINOES MOVED.

Without giving the audience an idea of special arrangement place a set of dominoes face down, in a row on the table. See that the first one in the row shall have twelve points, the next eleven, and so on until you reach double blank. This should leave you seven which are not placed and their order makes no special difference.

Request the audience to remove any number of the dominoes, not exceeding twelve, from the right to the left hand end of the row, in other respects retaining their order.

On your return to the room you state that with the aid of clairvoyance you will tell how many dominoes have been moved during your absence, and to show that there is no "confederate" assisting you you will also tell the number of spots on the dominoes moved. Tell them that you can also tell the number of points on each dominoe in its present position, face down, as readily as when in the ordinary position.

Count mentally the row to the thirteenth of the row from the left hand end, or the eighth from the right hand end, place your wand on that dominoe and state that the points on that one represent the number of dominoes that have been moved in your absence. Ask them before turning it the number that were moved; suppose the answer to be two you turn the dominoe and show that you were correct. As this one will give you the key to the arrangement of the others you can pick up others from the line, stating that it is double six, double blank, etc., before turning it, to prove that you are correct.

It is hardly necessary to state that this trick cannot be repeated, as to arrange the dominoes a second time would create suspicion.

TO TELL THE END NUMBERS ON A ROW OF DOMINOES.

Take an ordinary set of dominoes and ask one of the audience to arrange them in a line face downward on the table during your absence from the room, making only the stipulation that they shall be arranged as in playing the game of dominoes, that is with like numbers together. While this is being done you can leave the room and, without returning, or if the audience prefer, you can return blindfolded and tell the numbers at both ends of the row.

A complete set has twenty-eight dominoes. These put with like numbers together will form an endless chain, therefore if one of the dominoes is taken away the break will end with the two numbers on the domino taken away. Thus if you take two, four, away, one end of the line of dominoes will be two and the other four, the same if six, three, is taken.

In taking away one of the dominoes do not take a double number, as in that case these would have no effect on the remaining numbers, which would still form the continuous chain spoken of.

If you are desirous of repeating this trick it is best to make an opportunity to replace the first dominoe taken and substitute one with other numbers, as it would probably excite suspicion if the line ended in the same number twice.

As this trick requires no practice and is very simple it is more suitable for a parlor entertainment than a stage performance.

CHAPTER XII.

MISCELLANEOUS TRICKS.

THE MYSTERIOUS ROSE.

This is a very good illusion to perform upon your first entrance before your audience.

Obtain a small artificial rosebud and about a half-yard of fine black elastic; fasten one end of this to the stem of the rose, and drawing the other end through the button-hole on the left side of your coat, secure the end drawn through the button-hole to the under button of your vest. Taking the rose, strain the elastic and place it under your left arm, so that immediately you release it the elastic will draw it through into your button-hole.

Coming forward you ask if there is any lady or gentleman who would offer you a rose for your coat, adding however, that not caring to borrow what you would not return, you will use your own skill to produce one for yourself.

Take your wand in your right hand, and touching the button-hole command a rose to appear, at the same moment quickly raising your left arm the rose will instantly be seen in your coat.

TO PASS AN EGG INTO A BOTTLE.

For this experiment steep an egg in strong vinegar or acetic acid for about twenty-four hours, which will make the shell soft and pliable.

Show your audience a real egg, and taking it to the table exchange it for the soft one, and showing a glass bottle inform your audience you will pass it through the neck inside the bottle.

You will find it a very easy matter to do this, and when inside show it to your audience, and now saying you will take it out. Hold the neck of the bottle downwards over a goblet half filled with water, and gently knocking the bottle the egg

will fall through into the goblet, and upon going into the water will resume its former hardness.

This is a capital illusion if only carefully performed.

HOW TO EAT FIRE, TO BEND AND WALK ON RED-HOT IRON.

This experiment, though in reality not a conjuring trick, yet as it always appears so mysterious to the lookers-on, I will describe it.

In the first place, purchase of a chemist one ounce of camphor and dissolve it in two ounces of aqua vitae, now add one ounce of liquid storax, and one ounce of quick silver, take two ounces of hematis and beat into a powder, and then mix all the above ingredients together.

Annoint your feet and hands well with this mixture, and you will be enabled to hold red-hot iron in your hands and bend it, and also to walk barefoot on red-hot iron.

Now to enable you to eat red-hot coals, etc., and to hold red-hot iron in your mouth. Get a small quantity of liquid storax and annoint your tongue and the inside of your mouth with it, taking care not to swallow any.

By doing so you can astonish your audience by executing the marvelous feats as described above.

Take care to annoint well before each time of performing this experiment, and I might mention that if it is done too often it will cause the skin of the performer to change color.

THE CHINESE ROPES AND RINGS.

Obtain two pieces of fine rope each about twelve or fourteen feet long, and tie the two ropes together in the center with a piece of black silk.

Have two large brass rings, and commence by requesting three persons to come on the stage, giving two ends of the rope to one person, and two ends to another person, keeping both ropes held *well together*, request them to pull the rope to see that it is sound. When they have done so take the rope from them, holding it by the center, and walking towards your table to pick up the rings, fold each rope over and tie the rings exactly in the center, leaving the portion of the ropes tied together with the silk underneath the inner part of the rings, while the knot is outside.

Now ask the third person to take off his coat, pass the two ends of the rope down one sleeve, and the other two ends down the other. Now request him to put his coat on, but this time having the back of the coat towards the front, lifting the rope with the rings tied in it over the person's head so as to let the ring fall exactly between the shoulders.

Draw the ends of the two ropes tightly, and place the person's hands behind him and in this position tie an ordinary knot (single) the ends of the two ropes passing down each sleeve, allowing of this being done.

Show your audience that his hands are really tied behind him; and now, placing him with his face towards the audience, stand exactly at the back of him, and taking the ends of the rope, *reverse* their positions so as to bring the ends passing down the right sleeve towards the *left* hand side, and the ends passing down the left sleeve to the *right* hand side, and hand these ends to each of the other two persons, requesting them to hold them tightly and to pull sharply when you call "three."

Keeping your left hand placed on the person's left shoulder, take the rings in your right hand, saying "one, two, three," you give the rings a sharp pull, breaking the silk thread and releasing the rings, and at the same moment each person pulls the ends he is holding with a sharp movement; the ropes will pass down the sleeves and appear perfectly straight and free from the knots, while you exhibit the rings also free from the rope in your right hand.

This is a capital illusion, but will require a great deal of practice on the part of the student before he can accomplish it dexterously.

THE MAGICAL MIRROR.

This illusion is really a marvelous one.

Provide yourself with an ordinary looking-glass, about sixteen inches long, by eight inches wide, and obtain a piece of hard French chalk, point it with a knife and draw upon the surface of the glass any design or words you think fit.

After having written on the surface of the glass, take a silk pocket handkerchief and lightly wipe the face of it over, and the surface of the glass will appear to be without a mark of any kind, and perfectly clear.

Having this ready, bring it forward and introduce it to your audience, and showing it to them with a clean surface, request some lady to gently breathe on the face of this looking-glass, when the characters and designs you wrote upon the glass will be instantly visible.

You can again wipe it off carefully with your handkerchief, and upon another person breathing upon its surface again, the writing will again be visible.

This can be repeated as often as the performer chooses.

TO EXTINGUISH THREE CANDLES AND LIGHT THREE OTHERS AT COMMAND.

For this illusion you must provide yourself with six wax candles, and after having all lighted for a short time, blow them out, and when quite cold take three of them and splitting the wicks with a penknife, place a small piece of phosphorus about the size of a millet seed into the small slit thus cut in the wick.

Place all the candles in the candle-sticks, and place them on your table in a straight row, and light the three candles *without* the phosphorus.

Having this ready, draw the attention of your audience to them, and say that at your command the three lighted candles will be extinguished, while the other three will be instantly lit in their stead.

Load your pistol, and standing near your table in a direct line with the candles, point exactly at them, fire the weapon, when the first three will be extinguished by the powder, and the other three containing the phosphorus will be lighted.

This requires a great deal of care before it can be executed neatly.

TO CHANGE AN EGG INTO A BIRD.

For this illusion it is necessary for the student to be able to palm an egg.

Provide yourself with two large sized eggs and divide one in the middle, and throw the contents away, wiping the inside clean and dry.

Now take a small bird, and placing it inside, join the two shells together, gumming a thin piece of paper over the edges, and prick a small hole in end to allow the bird to obtain air.

Have this palmed in your left hand, and coming forward show your audience the real egg in your right, allowing them to examine it. Upon its being returned make the pass as if transferring it to your left hand, but palming it with the right, at the same time showing the prepared egg in your left hand.

Walk to your table to pick up a plate, taking the opportunity of dropping the palmed egg from your right hand into your *pochette* or *profonde*, and picking up the plate with that hand, place the egg upon it.

Then taking up your wand, command the egg to change into a live bird, touching it with your wand at the same time.

Now break the shell, quickly crushing it up in your hand and throwing it on the floor, and the live bird will be seen on the plate, and will no doubt fly over the heads of your audience.

TO PULL YARDS AND YARDS OF PAPER FROM YOUR MOUTH.

Obtain several sheets of colored tissue paper and cut them into strips about an inch wide and gum them end to end, and when dry roll up the lengths thus obtained into several small coils, leaving a piece projecting from each center.

Having a large plate filled with cuttings and scraps of the same sort of paper and have this on your table.

Conceal the coils of paper in your hands and being ready, request a lad to come on the stage and ask him to partake of supper with you.

Hand him some of the paper cuttings to eat, taking some yourself and pretending to eat it, take the opportunity of slipping into your mouth one of the small coils and taking the end, draw it out of your mouth, telling the lad to do the same, which of course he cannot do.

When the first coil is finished, place apparently in your mouth a few more of the paper cuttings, at the same time under cover of your hand slip in another coil, which produce as before, and continue this until you have finished all the coils you have palmed.

BLOOD WRITING ON THE ARM.

For this illusion you must have a confederate sitting in the audience, and agree with him beforehand to write a certain word on a piece of paper; for example, say the word "James."

Now draw back the sleeve of your coat and shirt, and with a piece of soap pointed fine, write the same word on your arm and draw down your shirt and coat sleeves again.

Have an envelope with a piece of paper in it and bringing this forward, request some person to write a word upon the piece of paper and seal it.

Your confederate, of course sitting in front, takes the paper from you, and having written the word, which he takes care to show to the others sitting near him, he places in the envelope and seals it and returns it to you.

As soon as you have received it you hold it in the flame of a candle until it is reduced to ashes. Now turning back your sleeves, you rub the ashes on your arm, the ashes will adhere to the soap marks which your audience cannot see, and to their astonishment the word "James" will appear as if printed on your arm.

VANISHING KNIFE.

Procure two large knives which are exactly similar. Place one of these in your boot-leg, allowing the handle to pass up your trouser-leg.

Have the second knife and a piece of ordinary brown wrapping paper on your table. Pass this knife around for examination, and taking it back to your table, proceed to wrap it in the paper, pressing it well to give the paper the impression of the knife, in closing the end of the paper away from the audience, allow the knife to slip out on to the *servante*, continuing to wrap the package as though the knife were still inside.

Show your paper with the knife apparently inside, and state that you intend to swallow it, throwing back your head, place the end of the paper in your mouth, make a motion as if swallowing something large.

Opening the paper the knife will have disappeared. Place your hands on your breast and make a motion as if forcing something down, gently rubbing toward the boot where the knife is hidden, you lift your trousers slightly and show the knife which you can again pass around for examination.

EATABLE CANDLES.

This illusion can sometimes be used for the amusement of juvenile audiences

From a large apple cut two pieces of size and shape to represent two candles. Cut two small bits from an almond and fasten to the top of the supposed candles.

Light the wick or piece of almond and it will burn like an ordinary candle, tell your audience that in extensive travels you have learned the habits of foreign countries, that in Russia it is common for people to eat common tallow candles, and when there you contracted the same habit, and with their permission, you will eat the two you now have burning on your table, whereupon you blow them out and proceed to eat them to the surprise and amusement of your audience.

THE MAGIC BLACKBOARD.

Obtain a piece of board about eighteen inches by twelve and let this be painted a *dead* black on both sides. Now get a piece of cardboard painted also a *dead* black to match the board, and cut out the shape of a skeleton. Attach the arms and legs with black thread to the body and connect them one with the other by means of another thread across from arm to arm, and leg to leg with another piece connected with each of these so that when the figure is held by the head and this thread is pulled, it causes the figure to throw up its arms and legs.

Have a small tack in the board towards the top, and on this hang the skeleton. Now bring forward the board with a piece of chalk and show the blank side only. Now with the chalk make two or three attempts to draw a figure, but rub it out as if unsatisfactory; turn the board and the black figure will not be perceived; rapidly with the chalk touch the edges of the figure, filling up the ribs, etc., and taking care that nothing moves while you are doing the drawing.

Pass your hand slowly to and fro over the figure, and asking for a little music, you take hold of the thread below the figure. This thread when you pull it will cause the figure to throw its limbs about, much to the astonishment of every one who will imagine it is the figure you have just drawn on the board.

THE EGG BAG.

This bag is made double, and is about eighteen inches in width, by fifteen in depth. The double side is stitched all round except a few inches at one corner in the bottom of bag.

Between the double sides and close to the top is fixed a row of little pockets, each capable of holding an egg which is prevented from falling by a small piece elastic, sewn round the mouth or neck of the pocket.

The eggs used are all blown eggs, except one, and are placed one in each of the pockets. Each egg can be released by squeezing through the thickness of the bag causing it to fall to the bottom, and by holding the bag with one end slightly down where the small space is left, the egg will fall through into the outer bag. When the eggs are all placed in the pockets, the bag is shown and turned inside out, keep the double side towards your body and show the bag empty, but the moment it has been returned, you bring out an egg and so on until you have produced them all.

The real egg is placed in the bag and on producing it, you break it, thus leading the audience to imagine that all the eggs were real. Some performers use bags similar to the above, but with the bottom portion made of net work so that the audience can see each egg as it falls to the bottom.

TO PRODUCE EGGS FROM A PERSON'S MOUTH.

For this trick you provide yourself with five blown eggs, and have these placed under the waistband of the waistcoat. You must now place in the mouth of your assistant a small egg, and having all ready, step forward with a plate and inform your audience that your assistant is suffering from an overloaded stomach and with their permission you will relieve him.

Placing him in the center of the stage, you hand him the plate and at the same moment secretly take from under your waistcoat one of the concealed eggs, and palming it with your right hand, you pat your assistant on the head, and he gradually opens his mouth and the egg is seen; the performer immediately raises his right hand as if to receive it, and as he covers the assistant's mouth he closes it, the egg again going back.

Exhibiting the palmed egg, the performer places it in the plate. Patting his assistant on the head as before, the performer again secretly taking another of the concealed eggs from his waistcoat produces a second and so on until he has disposed of the five and then repeating the same movement as before, he takes the sixth and last egg really from his assistant's mouth.

This illusion (if performed well) never fails to surprise the audience, as they naturally conclude that the eggs all came from the assistant's mouth.

THE MAGIC BLOW MILL.

This little piece of apparatus is made of tin, japanned over, and is so constructed that when blown, the mill will turn; but if the bottom is sleightly turned round the person blowing it gets his face covered with lamp black, which is blown out of two small tubes. This is caused by the inside being filled with lamp black, and when the bottom of the mill is moved it causes the inner tube to move round, bringing the two small holes opposite the bottom or blowing tube.

This little piece of apparatus is very useful where the performer finds that some volunteer from the audience who may come on the stage to assist in some trick is, or fancies himself, extremely clever and knowing.

Introducing this mill to him, you blow it yourself, causing it to revolve, and handing it to him, at the same time turning the bottom, ask him to blow into the little mill and the result will be a black face similar to a sweep's, much to his discomfiture and the amusement of the audience.

TO PRODUCE BOWLS OF FISH AND FIRE FROM A BORROWED SHAWL.

For this pretty illusion you must procure two or three glass saucer-shaped bowls, fill these with water, and put in a few gold fish, place on them the India rubber covers with which they are provided. Have these placed in your secret pockets and coming forward, borrow a small shawl from some lady in the audience, shake it well to and fro in the air, throwing one end of the shawl over your shoulder, instantly under cover of it take from your pocket one of the bowls of fish, clipping off the India rubber cover, produce the bowl in your right hand from under the shawl and show your audience.

Repeat this until you have produced all the bowls, taking care to secretly slip the covers from off the bowls into your pockets each time. Some performers produce four, five and even six bowls. This is done by having a couple of pockets suspended round the waist by means of a tight band fastened underneath the waistcoat and hidden under the coat tails.

This is also a specially made bowl, which apparently is the same as the others, but which is in reality covered at the top with glass, the only opening being a small one on the under part of the bowl, and this, when the bowl is filled with water is fitted with a tight fitting cork.

Therefore it is obvious to the student that this is used as a disappearing bowl, and is in the working, exactly similar to the flying glass of water trick, having a small shoulder shawl fitted with a ring in the center, and in placing the shawl over the bowl the performer takes hold of the ring, and under cover of the shawl returns the bowl to his secret pocket in the breast of his coat.

When the performer wishes to produce bowls of fire, he must provide himself with bowls made of thin polished brass, the same shape as the fish bowls, but

these have no covers, and are filled with tow moistened with spirits of wine and kept in the bowls by means of wires crossing the bowl.

This is lit by means of a wax match struck on the bowl under cover of the shawl, and are thus produced, the contents being all ablaze.

TO CAUSE A PERSON'S NAME WRITTEN ON A PIECE OF PAPER TO BE FOUND IN AN EGG.

Obtain an egg and in the large end make a small hole and have a small piece of gummed paper ready beside it; have this off the stage. Now get two small envelopes, and seal one up and place it on the back of your table; in the other envelope have a small piece of paper.

Commence by asking one of your audience to write a name or his own name on the piece of paper within the envelope, and when he has done so to seal it up.

When this is done, take it to your table, and allowing your hand to fall for an instant, drop it on your servante, quickly taking the substitute instead.

Light your candle, and hold the envelope in the flame until reduced to ashes. Show this to your audience, and loading your pistol, place the ashes into the barrel on top of the powder, ramming the charge well down.

Your assistant has in the meanwhile secured the real envelope, and taking it off the stage, takes out the paper with the name on it, and rolling it up small, forces into the egg through the hole already made and gums the small piece of paper over it. Placing this in an egg-cup and on a plate he brings it on the stage and places it on your center table. By this time you will have loaded your pistol, and apparently looking for something to fire at, catch sight of the egg and fire at it. Taking it out of the egg-cup and holding the plate, you request some one to step forward, and handing the plate to him you break the egg, and in the center of it will be seen the piece of paper, which, when picked out and opened, will be found to be the same as written by the person in your audience.

THE MYSTERIOUS PIGEON.

In your left breast pocket place a small pigeon. Now commence by borrowing a tall hat, and while taking it to the table turn suddenly around and ask for another one, and again walk to your table, but secretly drop the pigeon into one of the hats this time.

Place this hat on the table and put the other on the top of it, placing them brim to brim. Now ask some person to lend you a quarter dollar, and inform your audience you intend to pass it into the bottom hat invisibly, and ask them how they would like it to fall, head or tail up. Some will cry one and some the other; having the coin in your left hand make the pass to take it in your right, but palming it, and taking your wand in your left hand, pretend to throw the coin towards the hat, at the same time opening your right hand show it empty.

Now request some person to step forward and lift the top hat and ask him to say whether he finds it "head" or "tail." When he lifts the hat, he will no doubt say it is both, and asking him to take it out, show the pigeon to your audience, much to their surprise.

As regards the borrowed quarter dollar, the student will have no difficulty in producing this from some piece of apparatus already described.

This trick requires the performer to show a great amount of humor and merriment in performing it.

TO PASS A FIVE DOLLAR NOTE INTO A LIGHTED CANDLE.

Get ready a piece of wax candle about three inches long and scoop out the center, and have one end stopped by a piece of wax. Have this off the stage Now have on your table four wax candles alight, and commence by requesting some person to lend you a five dollar note. Upon receiving this, take it to your

table and fold it in a small piece of white paper.

Then step forward, pour a little spirits of wine upon the paper, and placing it on a plate set fire to it. While you are doing this, your assistant will secure the bank note and folding it up small, place it in the hollow of the piece of candle, stopping the end up with wax, bring it again on the stage and place on the back of the table ready for you.

Loading your pistol, you place the ashes of the burnt paper in it, and turning to your audience, ask them which candle they would like you to fire the bank note into; when they have selected one of the lighted candles, you fire at it, and placing your pistol down, walk to the back of your table for a knife, at the same time picking up and palming the prepared candle.

Placing the candle on your table you cut it into pieces, and the center piece drop as if by accident on to the floor, and stooping to pick it up with the left hand you apparently transfer it to your right, but in reality palm it, and produce the prepared piece in its stead, and cutting this again across, you show the bank note in the candle, and taking it out open it and pass it to its owner.

In the meanwhile you must secretly conceal the other piece of candle by dropping it into your left pochette.

The performer will no doubt find it extremely difficult to borrow a bank note at times, and in that case he must borrow a letter, a cutting out of a newspaper, or anything of that kind, which, of course he can produce equally as well as a bank note, which is used simply to create a little more sensation amongst the audience. The student will require a deal of practice before he can become expert with the above illusion.

THE INEXHAUSTIBLE BOTTLE.

Have a tin bottle made exactly the shape of an ordinary bottle, and let the interior be divided into six compartments, with an opening to each in the neck. On the outside of the bottle and opposite each compartment, have a small pin-hole drilled. Have the bottle japanned black, and it will look in appearance as if it was a black glass wine bottle.

Have a small funnel and pour into each compartment six different wines, such as port, sherry, etc., until they are all filled, but take care before you do so to stick a small piece of gelatine over each of the small pin-holes before mentioned. Have this ready on your table or rather on the servante, and on your table have a plain black glass bottle, half filled with water, a tumbler and six wine glasses.

Be sure the glass bottle is similar in appearance to your tin one. Now commence by showing your audience the glass bottle, and to show them it really contains water—pour out a tumbler and drink it off. Holding the bottle down with your left hand, drop it on the servante and picking up the tin bottle, it will appear as if it was the same to your audience.

Now tell your audience that having poured out a glass of water for yourself you intend to offer them something better, and taking the bottle by the center, scrape off the gelatine with one of your finger-nails from the first compartment, and pour out the wine as far as it will go.

Hand this to your audience and let them drink it. Now repeat the same with the second compartment and so on until you have finished, and allowing the bottle to drop down for a moment in your left hand, place it on your servante and pick up the glass bottle. Then hand the wine last produced to your audience and again taking up the tumbler, pour out of the bottle the remainder of the water, and hand the bottle to your audience to examine, and they will be amazed because to them it would appear as if all the different liquors came out of the glass bottle. There is an improvement in the trick described above, that instead of using a tin bottle for the wines, it is produced in reality from a glass one, this glass bottle being constructed on the same principle, but I think if the

student follows my instruction in working the above trick, he will create quite as much sensation.

CURE FOR TROUBLESOME SPECTATORS.

It will sometimes happen at an early stage of the performance that the ultimate success of the whole is likely to be endangered by a troublesome person (generally a naughty boy), who will persist in crying out, "I know how it is done!"—at the same time continually advancing to the table, from which it is, of course, the business of the conjurer to keep his youthful admirers away. Should this be the case the magic whistles may be produced, and the remark made that now the troublesome boy shall show the company a trick. Having taken up one of the whistles, which has previously been filled with flour or magnesia, dust or soot, proceed to give a few directions, particularly impressing on him the necessity of blowing hard, because the whistle you place in his hands is perforated with a number of holes. The would-be magician is, therefore, excessively mortified, on applying his mouth and blowing hard, to receive the powder in his face. Any turner will make such a whistle, it being nothing more than the usual shaped toy perforated at the top with a number of holes.

TO EAT A PECK OF PAPER SHAVINGS, AND CONVERT THEM INTO A RIBBON.

Shouts of laughter generally arise from the audience while the magician "stows away," down his bottomless throat, the heaps of paper before him; but when he "brings up" yards upon yards of ribbon, as a proof of bad digestion, the "splitting sides burst with applause." This, like the best illusions, is exceedingly simple; but, to carry it off well, requires a little gesticulation and comic spirit in the illusionist. Procure fifteen seperate yards of different colored ribbon, of the width which is sold at about three cents a yard; sew them together to form one length, joining the contrasting colors; then roll it up neatly around itself, and it will be about the size of four half-dollars put together. Now obtain some white paper shavings from a book-binder; shake them up lightly, and they will look like a bushel. When you begin the trick, take the roll of ribbon in the left hand, which with a few shavings is effectually hidden, then "set to" and eat your paper; as you feed, by pretending to thrust an extra handful down the throat from time to time, you can easily manage to withdraw the masticated portions unseen and carry them down to the ground, as you lift other "tidbits" to the mouth. After this has continued long enough, that is, when your visitors have laughed "till their sides ache," the shavings are now and then pressed up, which gives the appearance of diminished quantity; finally a last effort is made "to finish it," and you then pop the roll of ribbon in the mouth, and throwing the remaining shavings on the floor, you take hold of the end of the ribbon and begin to unwind it; by drawing it gradually from the mouth it will appear as though it came from the stomach. The teeth must be kept close enough to prevent the entire roll from being pulled out altogether. When cleverly performed, this trick is one of the best pieces of fun which the magician exhibits.

THE POKER PUZZLE.

This feat is to be performed with a common fire poker, which you must hold near the top between the fingers and the thumb. You must then, by the mere motion of the finger and the thumb, work the poker upwards, until the slender part be moved up to the hand, while the poker remains perpendicular during the whole process. For the first few times that this is attempted to be done considerable difficulty will be experienced, as it not only requires strength in the fingers proportionate to the weight of the poker, but also a certain knack, which can only be acquired by practice.

MAGICAL ILLUSIONS.

Suspend a white transparent cloth from the ceiling, and behind it place a very powerful light. If we recede from the screen our figure will become enlarged to a gigantic stature; and, on the contrary, if we approach it, and stand exactly between the light and the screen, our figure will be more accurately defined; but, by jumping over the light, we shall appear, to persons looking upon the screen, as having ascended to such a great height as entirely to have disappeared. By nimble attitudes and grotesque movements, and a tasteful introduction of some animals, the effect will be much heightened, and laughter, which is good for the heart that is sad, will be excited.

THE ERRATIC EGG.

Transfer the egg from one wine-glass to the other and back again to its original position, without toughing the egg or glasses, or allowing any person or any thing to touch them. To perform this trick, all that you have to do is to blow smartly on one side of the egg, and it will hop into the next glass; repeat this and it will hop back again.

THE TWO COMMUNICATIVE BUSTS.

Having procured two busts of plaster of Paris, place them on pedestals on opposite sides of the room. Let a thin tube, an inch in diameter, pass from the ear of one head through the pedestal, under the floor, and go up to the mouth of the other, taking care that the end of the tube that is next the ear of the one head should be considerably larger than that end which comes to the mouth of the other. Now, when a person speaks quite low into the ear of one bust, the sound is reverberated through the length of the tube, and will be distinctly heard by any one placing his ear to the mouth of the other. It is not necessary that the tube should come to the lips of the bust. If there be two tubes, one going to the ear, and the other to the mouth of each head, two persons may converse together by whispers, without the knowledge of any other person in the room.

THE CHEST THAT OPENS AT COMMAND.

Within this chest there is a small figure of Mahomet, in the body of which is a spring made of brass wire, twisted in a spiral form. By this means the little figure, though higher than the chest, can, by the accommodation of the spring, be contained within when it is shut, as the spring in the body closes and shortens. The chest is placed on levers concealed on the table, which communicate their motion, by the assistance of the confederate, to the bolt of the lock, as soon as the staple is disengaged. The spring in the body of the figure, finding no resistance but the weight of the lid, forces it open.

HOW TO EAT TOW, AND SET IT ON FIRE IN YOUR MOUTH.

Take a handful of tow in your left hand, then take a part of it with your right hand and put it into your mouth, chew it and seem to swallow it; and when your mouth cannot hold more, put the bundle of tow you have in your left hand to your mouth, in order to eat more, then disgorge what you have in your mouth. All this while you must have a piece of touchwood lighted, and wrapped in some you have to eat.

HOW TO TELL THE NUMBER THAT ANY PERSON THINKS OF.

Bid the person double the number he has fixed on in his mind; which done, bid him multiply the sum of them both by 5 and give you the product, which they will never refuse to do (it being so far above the number thought of), from

which, if you cut off the last figure of the product, will always be a cypher or a 5—the number left will be that first thought of. As for example: let the number thought of be 26, which doubled makes 52; that multiplied by 5 produces 260; then, if you take away the cypher which is in the last place, there will remain 26, the number thought of.

THE ENCHANTED COCK.

Bring a cock into a room, with both your hands close to its wings, and hold them tight; put him on a table, and point his beak down as straight as possible; then let any one draw a line with a piece of chalk directly from its beak, and all the noise you can possibly make will not disturb him for some time, from the seeming lethargy which that position you have lain him in has effected.

TO MAKE FIRE BURN UNDER WATER.

Take three ounces of powder, of saltpetre one ounce, sulphur-vivium three ounces; beat, sift and mix them well together, fill a pasteboard or paper mould with the composition, and it will burn under water till quite spent.

TO PRODUCE A MOUSE FROM A PACK OF CARDS.

Have a pack of cards fastened together at the edges, but open in the middle like a box, a whole card being glued on as a cover, and many loose ones placed above it, which require to be dexterously shuffled, so that the entire may seem a real pack of cards. The bottom must likewise be a whole card, glued to the box on one side only, yielding immediately to interior pressure, and serving as a door by which you can convey the mouse into the box. Being thus prepared, and holding the bottom tight with your hand, request one of the company to place his open hands together, and tell him you mean to produce something marvelous from this pack of cards; place the cards then in his hands, and while you engage his attention in conversation, affect to want something out of your bag, and at the same moment take the pack by the middle and throw it into the bag, when the mouse will remain in the hands of the person who held the cards.

TO TELL THE HOUR OF THE DAY OR NIGHT BY A SUSPENDED QUARTER.

Sling a quarter or a dime at the end of a piece of thread by means of a loop; then resting your elbow upon a table, hold the other end of the thread between your forefinger and thumb, observing to let it pass across the ball of the thumb, and thus suspend the coin in an empty goblet. Observe, your hand must be perfectly steady; and if you find it difficult to keep it in an immovable posture, it is useless to attempt the experiment. Premising that the quarter is properly suspended, you will find that, when it has recovered its equilibrium, it will for a moment be stationary; it will then, of its own accord and without the least agency from the person holding it, assume the action of a pendulum, vibrating from side to side of the glass, and after a few seconds will strike the hour nearest to the time of day; for instance, if the time be twenty-five minutes past six, it will strike seven, and so on of any other hour. It is necessary to observe that the thread should lie over the pulse of the thumb, and this may in some measure account for the vibration of the quarter, but to what cause its striking the precise hour is to be traced remains unexplained; for it is no less astonishing than true, that when it has struck the proper number its vibration ceases, it acquires a kind of rotary motion and at last becomes stationary as before.

AN AMUSING TRICK FOR THE DRAWING-ROOM, AND A GOOD SUBJECT FOR A WAGER.

You begin by declaring that if any one will write something on a piece of paper, you will undertake to say what there is upon it. Should any one take you, tell him, when he has written something on a piece of paper, to roll it up

small and hold the paper straight up in his hand; and, after making him hold it up a number of different ways, say, "Now place the paper on the floor in the middle of the room, and in order that I may not have the chance of lifting it up in the least, place both your feet upon it; I will then proceed to take up a candle, a stick, or anything else you please, and inform you at once what is on the paper." After going through all sorts of manœuvres, to mislead the spectators and keep alive their curiosity, you finally turn to the gentleman who is standing with both feet on the paper, remarking, "I have undertaken to state what was upon that piece of paper. You are upon it." With many a hearty laugh, you will be declared the winner of the bet.

A SELF-WORKING TURNSPIT.

If you are cooking a small bird for roasting, make a spit out of a piece of green hazel and set it before the fire. The wood being green, the bird and spit will revolve together.

THE MAGIC SNUFF BOX.

You make a slit in the side of a paper snuff box, large enough to let a dollar piece slip in and out easily; in the place of this slit you put a piece of black paper, flat, and which does not interfere with the mouth of the box. You fill it with tobacco when about to perform this feat; you borrow a dollar piece, and cause it to be marked; to avert suspicion, you empty the snuff out on a sheet of paper; then you cause the piece of coin to be put into the snuff box; on raising it up the coin will sound a little; on pressing it, after a hearty shake, it will sound no more. After repeating this by-play, cause the piece to come out, and none will believe the box to have been pierced if you proceed to fill it up again with snuff.

TO COOK AN OMELETTE IN A HAT.

The custom, when in company, is to go bareheaded; but when you play at magician you need not stand upon ceremony. Upon rising from the table upon some pretext, you place in a hat an omelette of two eggs made with a little flour. You have brought to you a plate with three eggs, two of which are empty and stopped up with wax; the third you let fall as if by accident, and showing its contents make the audience believe the others are like it. You break the shells of the others, concealing your hands in the hat, and throw the shells away; you blow in the hat, and behold your omelette is made.

AN EXPLOSIVE BOTTLE.

Take a bottle of black glass, very thick and without flaws; put in it a pint of water, 95 grammes of iron filings and 60 grammes of oil of vitriol. Cork the bottle, and when you feel it cold uncork it and a detonation will follow; recork the bottle and you can repeat the detonation at least twenty times.

AN AFTER-DINNER FEAT.

Fold your napkin into the form of a cravat, and request some one of the company to fill up your glass with wine or water, and place it on your napkin; cover your glass with a hollow plate; cover again the plate with the two ends of the napkin in such a fashion as the glass will be tightly pressed against the plate, and turn the whole upside down. It is now easy to drink the liquid, which comes down gently into the plate—and hence you can readily wager to drink a glass of water or wine without touching your glass with your hands or mouth.

TO TAKE A DOLLAR PIECE OUT OF A VASE OF WATER WITHOUT WETTING YOUR HANDS.

Take a not very large porcelain bowl, fill it with water almost to the brim, say about three centimetres, then place in it a dollar coin. You propose to the company that some one take this piece out with his hands without wetting them; all will refuse as an impossibility. You hold in your hand a little *licopodium*, which can be had at the larger apothecaries; throw it upon the water, and you can draw the piece out without moistening your hands.

THE WONDERFUL SWAN.

The *figure* of a swan must be cut out in cork, and covered with a coat of white wax, and the eyes made of glass beads; conceal within its body a well impregnated magnetic bar, and set it afloat upon a basin of water. Around the edge of the basin may be placed various devices; among others a *swan-house*, such as is seen upon the river, may hang over and touch the water; here the swan may take shelter occasionally, and in it he may be made to turn around, in order to increase the astonishment of the spectators. In the management of the magnetic bar placed within the swan, and of a magnetic wand, consists the whole of the experiments to be elicited from the approaching or receding of the figure, by presenting to the edge of the basin the north and south poles alternately.

The wand is thus made: Bore a hole, three-tenths of an inch in diameter, through a round piece of wood, or get a hollow cane, about eight inches long and a half an inch thick. Provide a small steel bar, and let it be impregnated with a good magnet; this rod is to be put into the hole you have bored through the wand, and closed at both ends by two small pieces of ivory which screw on, different in their shapes, that you may easily distinguish the *poles* of the magnetic bar. This contrivance is applicable to several other kinds of floating figures, as ships, &c.

A CARD NAILED TO THE WALL BY A PISTOL SHOT.

A card is requested to be drawn, and the person who chooses it is desired to tear off a corner and keep it, that he may know the card; the card so torn is burnt to cinders, and a pistol is charged with gunpowder, with which the ashes of the card are mixed. Instead of a ball a nail is put into the barrel, which is marked by some of the company. The pack of cards is then thrown up in the air, the pistol fired, and the burnt card appears nailed against the wall; the bit of the corner which was torn off is then compared with it and is found exactly to fit, and the nail which fastens it to the wall is recognized by the persons who marked it.

The operation is as follows: When the performer sees that a corner has been torn from the chosen card, he retires under some pretence and makes a similar tear in a like card. Returning on the stage, he asks for the chosen card, and passes it to the bottom of the pack, and substitutes expertly in its place the card he has prepared, which he burns instead of the first. When the pistol is loaded he takes it in his hand, under the pretext of showing how to direct it, &c. He avails himself of this opportunity to open a hole in the barrel near the touch-hole, through which the nail falls by its own weight into the hand. Having shut this carefully, he requests one of the company to put more powder and wadding into the pistol. While that is being done, he passes the nail and card to his confederate, who nails the card to a piece of square wood, which stops hermetically a space left open in the partition and the tapestry, and by which means, when the nailed card is put in, it is not perceived. The piece of tapestry which covers it is nicely fastened on the one end with two pins, and to the other a thread is fastened, one end of which the confederate holds in his hand. As soon as the

report of the pistol is heard, the confederate draws his thread, by which means the piece of tapestry falls behind a glass, the same card that was marked appears, and with it the nail that was put into the pistol.

THE MAGNETIZED CANE.

This is a very surprising little fancy, and is calculated to create much astonishment in the drawing-room. Take a piece of black silk thread, or horsehair, about two feet long, and fasten to each end of it bent hooks of a similar color. When unobserved, fasten the hooks in the back part of your pantaloon legs, about two inches below the bend of the knees. Then place the cane (it should be a dark one, and not too heavy) within the inner part of the thread, and, by a simple movement of the legs, you can make it dance about and perform a great variety of fantastic movements. At night your audience cannot perceive the thread, and apparently the cane will have no support whatever. The performer should inform the company, before commencing this trick, that he intends to magnetize the cane, and, by moving his hands as professors of magnetism do, the motion of the legs will not be noticed.

THE INVISIBLE VISIBLE.

To make an object which is too near to be distinctly perceived, so as to be seen in a distant manner, without the interposition of any glass; make a hole in a card with a needle, and, without changing the place of the eye or the object, look through the hole at the object, and it will be seen distinctly and considerably magnified.

THE INVISIBLE COIN.

"Is silver a visible or an invisible thing?" What a singular question! You will reply, "Certainly, silver is a visible thing. A good many poor creatures, however, are of a different opinion; and possibly they are not altogether wrong, as we are about to show."

"Will you kindly lend me a quarter—having first marked it, that you may know it again? Very well! There is a little handkerchief which will serve me to make the experiment I have promised you. In the middle of this handkerchief, as you will perceive, I will put the quarter, which you have marked with a small cross. I am only folding the handkerchief that the quarter may be well wrapped up in it; you can have no difficulty in recognizing its shape. However, you are suspicious! I will make an improvement. There, sir; hold the handkerchief yourself, just above the little parcel formed by the coin. You may touch it, and convince yourself that it is still in its place. Now I take the handkerchief by the opposite corner and draw it toward me, unfolding it entirely; I then turn it over, shake it and wave it in the air, to convince you that the coin has disappeared. The fact is evident. But did you see it go? No! Certainly, then, silver is an invisible body."

Which fact you may, dear reader, prove by the foregoing process, if you have a handkerchief in one corner of which a quarter dollar has been sewed. You appear to put the borrowed quarter in the middle of this handkerchief; then, instead of this coin, which you retain in your hand concealed between the fore and middle fingers, you fold the handkerchief, making the little parcel in the centre with the quarter sewed in the corner, in a sort of hem, so that the coin is not seen and cannot drop out. When you quickly pull the handkerchief out of the hand which held it, the illusion is complete.

As to the marked coin, which it is easy for you to have put on the table or in your pocket, you may make it reappear in a cup, a box, or anything else, which adds to the effect of the trick you have performed.

PRINCE RUPERT'S DROPS.

To prepare these curious drops, the following directions will suffice:

Drop, while red hot, into cold water, small pieces of common green glass; they will thus take a tear-like form. The sphere-like portion will bear very rough treatment, but if the smallest particle of the tail be broken off, that instant the whole flies into countless fragments. If one of these drops be immersed in a vessel of glass filled with water, and its small end be broken off with a pair of pincers, it will rend so suddenly as infallibly to break the stoutest wine or beer bottle.

THE OBEDIENT DIME.

Lay a dime between two half-dollars, and place upon the larger coins a glass. Remove the dime without displacing either of the half-dollars or the glass. After having placed the glass and coins as indicated, simply scratch the tablecloth with the nail of the forefinger, in the direction you would have the dime to move, and it will answer immediately. The tablecloth is necessary; for this reason the trick is best suited to the breakfast or dinner table.

KNOCKING THE HEAD AGAINST THE DOOR.

"Do you desire me, ladies, to teach you my secret for making impromptu verses? It is to rub your forehead well, not with the hand, as Horace did of old, but by giving your head some good sound blows against the wall." Then proceed to knock your head three or four times against a door, and put your hand to your forehead, as if to deaden the pain produced by the violence of the blows. But you must do something more than merely touch the door with your head. At the same moment that you make the movements as if knocking yourself, you ward off the blow, by the aid of the left hand held to the door, about the spot which you appear to strike, while the closed right hand, concealed from the audience, strikes on the other side of the door.

The correspondence of the movements of the head with the noise of the blows given by the clenched fist, produces a perfect illusion on the minds of the spectators.

HOW TO LIFT A FLINT GLASS WITH A STRAW.

Take a straw which is not broken or bruised, and, having bent one end of it into a sharp angle, put this curved end into the bottle, so that the bent part may rest against its side; you may then take the other end, and lift up the bottle by it, without breaking the straw, and this will be more easily accomplished, as the angular part of the straw approaches nearer to that which comes out of the bottle.

TO PUT A RING THROUGH YOUR CHEEK, AND THEN TO BRING IT ON A STICK.

You must have two rings, exactly alike, one of which has a notch, which admits your cheek. When you have exhibited the perfect ring, you change it for the other, and privately slip the notch over one side of your mouth; in the meantime you slip the whole ring upon your stick, hiding it with your hand; then desire some one to hold the stick, whip the ring out of your cheek, and smite with it instantly upon the stick, concealing it, and whirling the other ring which you hold your hand over, round about the stick.

THE MYSTERIOUS COIN; OR, HOW TO MAKE CENTS PASS THROUGH A WINE GLASS, A CHINA PLATE, A TABLE, AND FALL INTO THE HAND.

After performing the last trick, you may address the company again, and say: "I will show you the nature of this trick, if you will only look sharp enough to

see how it is done. Therefore watch closely, and, if you have *very* penetrating eyes, you may see the money go through this glass and fall upon the plate, and from that through the table into my hand. I will do it deliberately, so that you may have every opportunity of detecting the deception, which will make you as wise as myself."

Now you take a plate and place it on the table; place upon that a wine glass upside down, and take the empty leathern case and hold it before the audience, to convince them that nothing is inside. Place it, in a careless manner, over the riveted money, which you had before put a little aside from the view of the spectators. Place a small ball on the bottom of the glass, then take the case with the concealed coins therein, and place them over the ball, which will be secreted therein. Now tell the company to keep a sharp lookout, and they may discover the whole process. Take the loose coins and throw them on the table; bring them again under the table, and exchange them for a ball previously deposited on the shelf, and lay the same upon the table. Remove the case alone, which, of course, will leave the money exposed on the top of the glass.

"Now," says the performer, as he brings his hand from under the table, "I have made the ball go through the wine glass, plate, and table, into my hand, and I presume that you have discovered the whole mystery; but, if not, I will give you another opportunity, and will return the money whence it came." Cover the money with the case, and bring the ball which you previously exposed to the spectators under the table, and exchange it for the money on the shelf, which you again toss upon the table Remove the case with the coins concealed therein, and the ball will appear on the top of the glass, as at first; then bring your hand from under the table, and throw the real coins upon the table.

Our performer makes the following concluding speech: "Now, as you have, I suppose, discovered the whole mystery, I hope, ladies, that *you* will not set up an opposition line against me; since, if you do, you will very seriously injure my pockets, and, of course, *attract* all the company, and leave me in an empty house with empty pockets."

TO MAKE WATER REMAIN IN A VESSEL WITH HOLES IN THE BOTTOM OF IT.

This miraculous wonder may be performed by providing a small tin vessel, five or six inches in height, and two or three in diameter, with a number of very small holes in the bottom of it, of a size sufficient to admit of a common sewing needle, and observe the following directions: Plunge the vessel in water, with its mouth open, and, when full, cork it while in the water and take it out again, and no water will escepe by the holes so long as it remains corked; but, as soon as it is uncorked, the water will immediately issue from its bottom. The operator must take care neither to make the holes too large or too numerous. A recreation similar to this is made with a wide-mouthed glass, filled with water, over which a piece of paper is placed; for if the glass be then inverted, and the paper drawn dexterously away, the water will remain in the glass.

THE CONJUROR'S JOKE.

This is a complete trick, but may afford some amusement. You offer to bet any person that you will so fill a glass of water that he shall not move it off the table without spilling the whole contents. You then fill the glass, and, laying a piece of thin card over the top of it, you dexterously turn the glass upside down on the table, and then draw away the card and leave the water in the glass with its foot upwards. It will therefore be impossible to remove the glass from the table without spilling every drop.

HOW TO MELT METAL IN A WALNUT SHELL.

Bend any thin coin, and put it into half a walnut shell; place the shell on a

little sand to keep it steady. Then fill the shell with a mixture made of three parts of very dry pounded nitre, one part of flour of sulphur, and a little sawdust well sifted. If you then set a light to the mixture you will find, when it is melted, that the metal will also be melted in the bottom of the shell, in form of a button, which will become hard when the burning matter around it is consumed. The shell will have sustained very little injury.

THE MAGIC CUPS.

Procure two tin cups without handles, quite plain, straight sides, with the bottoms sunk a quarter of an inch. On the bottoms spread some glue, and completely cover the glue with some kind of birdseed, only so as not to be seen when standing in an ordinary position. Have ready a bag filled with the same kind of seed as you used in covering the bottoms. Put the cups on the table; also two hats. Put one cup then into the bag, appear to fill it, and take it out turned bottom upwards, when it will look as if it had been filled. Put it in that position under one hat; in doing so turn it over. Then take the other empty cup, put that under the other hat; and, in doing so, turn that over, which, of course, must be invisible to the audience. Then remove the hats and the cups will appear to have changed places.

TO PASS A QUARTER INTO A BALL OF WORSTED.

Like all the best magical tricks, this is one of the most simple. A marked quarter is borrowed, a large ball of worsted is brought. Presto! the worsted is unwound, and out falls the money that a minute before was in its owner's pocket. Here is the solution: First, procure a few skeins of *thick* worsted; next a piece of tin in the shape of a flat tube, large enough for the quarter to pass through, and about four inches long.

Now wind the worsted on one end of the tube, to a good-sized ball, having a quarter of your own in your *right* hand. You may now show the trick. Place the worsted anywhere out of sight, borrow a marked quarter; then, taking it in your *left* hand, looking at it and saying, "It is good," place the one in your *right* hand on the end of the table furthest from the company; then fetch the worsted; while doing so drop the marked quarter through the tube, pull it out, and wind the worsted a little to conceal the hole; then put the ball into a tumbler, and, taking the quarter you left on the table, show it to the company (who will imagine it to be the borrowed quarter), say, "Presto! fly! pass!" Give the end of the ball to one of the audience, request them to unwind it, which, being done, the money will fall out, to the astonishment of all who see this trick of leger-demain.

TO CHANGE THE COLOR OF A LIQUID IN A GLASS SEVERAL DIFFERENT TIMES.

Pour extract of logwood into a glass of water, which will give it the color of wine; pour this red water into another glass, previously rinsed with vinegar, and it will become yellow; empty the water from the glass, all except three fingers, and upon this pour fresh water until it becomes the color of gray wine, which you can change into the color of vinegar or muscat wine, which, by pouring on more water, changes to the color of fine white wine, and, by adding a couple of drops of ink, it becomes a beautiful bluish gray.

THE MAGICAL MIRROR.

Take a square box, about six inches long and twelve high, or of any proportionate dimensions. Cover the inside with four flat pieces of looking glass, placed perpendicularly to the bottom of the box. Place at the bottom any object you please, as a piece of fortification, a castle, tents, soldiers, &c. On the top place a frame of glass shaped like the bottom of a pyramid, and so formed as to

fix on the box like a cover; the four sides of this are to be composed of ground glass, or covered inside with gauze, so that the light may enter, and yet be invisible except at the top, which must be covered with transparent glass; when you look through this glass the inside will present a pleasing prospect of boundless extent, and, if managed with care, will afford a good deal of amusement.

THE AWL WHICH DOES NO HARM.

This awl is furnished with a hollow handle, and a spring which forces the awl out, but allows it to recede into the handle when touching any surface.

When the point is pressed against the forehead it retires within the handle, and the spectator, unaware of its construction, thinks it has entered the head. Knives and swords can be made upon the same principle, and used to accomplish many delusions.

THE RESTORED RIBBON.

Have two pieces of colored ribbon of exactly the same size and appearance; one of which, being damped, may be secured in the palm of the hand previous to exhibiting. The other may be cut in pieces and burned in a plate by the audience. Taking now the ashes, you call for a basin of water, with which you moisten them—stating that, by the magical influence of the "cold water cure," the color and form of the burned ribbon will be restored. Rubbing the damp ashes in the hand, you draw forth, at the same time, the concealed ribbon, which will appear to be the same that had been consumed.

A SELF-TURNING CROSS.

Take a piece of straw, cut about the length of your finger; and, before announcing the trick, twist the end a couple of turns. With another piece of straw, make the arms of a cross and plant it in a crack in the table. Drop upon the head of the straw a couple of drops of water, and command it to turn. As the water descends through the straw into the twist you have made, it will cause it to unwind and revolve, although fastened.

CHAPTER XIII.

MISCELLANEOUS TRICKS.

TO CUT AN APPLE INTO QUARTERS WITHOUT DAMAGING THE PEEL.

Pass a string by means of a needle across the apple, which is divided by pulling the two ends of the string, crossing under the peel. Operate in the same manner on the opposite side of the apple, so as to divide it into a second half, and it will be perfectly divided into quarters, although enveloped by the peel.

THE IMPOSSIBLE OMELET.

You produce some butter, eggs, and other ingredients for making an omelet, together with a frying-pan, in a room where there is a fire, and offer to bet a wager that the cleverest cook will not be able to make an omelet with them. The wager is won by having previously caused the eggs to be boiled very hard,

THE SIGN OF THE CROSS.

With a pen and ink make a streak on your hand along the line from the index to the little finger. You ask some one in the company to cover your hand with a hat, which you make him hold; and, while he holds it, you bend your hand as if to close it. You open it immediately, and invite him to take the hat away, and the cross is made.

THE VISIBLE INVISIBLE.

You tell one of the company that you will place a candle in such a manner that every person in the room, except himself, shall see it; yet you will not blindfold him, nor in any way restrain his person, or offer the least impediment to his examining or going to any part of the room he pleases. This trick is accomplished by placing the candle upon the party's head; but it cannot be performed if a looking-glass is in the room, as that will enable him to turn the laugh against you.

THE SECOND SIGHT TRICK.

I remember once seeing an ingenious little contrivance, through which, by the aid of mirrors, fixed opposite each other at certain angles, the apparent impossibility of "reading through a brick" was successfully accomplished.

In the little trick I am about to describe, a similar but more wonderful effect is produced, without aid from apparatus of any kind, and so mysterious does it appear that I have often heard it attributed to mesmerism or clairvoyance. It is, however, simply a trick, with considerable humbug about it, but no isms, and far surpasses, in my estimation, the celebrated "ballot test" of the Spiritualists.

A small round box, about one and a half inches in diameter and half an inch deep, is handed to the audience, with the request that, when they have satisfied themselves that it is without preparation, they will place some article or articles in it—such as coins, peculiar rings, &c. This being done, the box is covered with a handkerchief, and given to one of the audience to hold. The performer then stands at a distance, and proceeds to describe minutely the contents, although hidden from his view.

To perform this trick, it is necessary to have a *second box*, as near the size and shape of the first as possible. This is sewed in the corner of a handkerchief in the same manner as the ring in the "Russian Ring Trick." When the first box has been filled, the performer takes it, meantime pretending to place it in the handkerchief *palms* it, and gives the second one to be held. He now walks away to take his position at a distance, and while his back is turned to the audience he takes the opportuniry of opening the box and examining the contents. Having fully inspected and replaced the articles, he proceeds with his description, which, being finished, he approaches the person who has the handkerchief, and, taking hold of it, requests that he will let go of the box, at the same time shaking the handkerchief, and letting the first box, which is still concealed in the palm of the hand, fall to the floor. The audience will naturally suppose that the box never left the handkerchief, and when they see the borrowed articles taken from it and returned to the owners, they will be still further mystified.

GO, IF YOU CAN.

You tell a person that you will clasp his hands together in such a manner that he shall not be able to leave the room without unclasping them, although you will not confine his feet, or bind his body, or in any way oppose his exit.

This trick is performed by clasping the party's hands around the pillar of a large circular table, or other bulky article of furniture, too large for him to drag through the doorway.

THE CARD CHANGED BY WORD OF COMMAND.

You must have two cards of the same kind in one pack, say the king of spades. Place one of them next to the bottom card, say the seven of hearts, and the other at the top. Shuffle the cards without displacing those three, and show a person that the bottom card is the seven of hearts. This card you dexterously slip aside with your finger, which you have previously wetted, and, taking the

king of spades from the bottom, which the person supposes to be the seven of hearts, lay it on the table, telling him to cover it over with his hand. Shuffle the cards again without displacing the first and last cards, and, shifting the other king of spades from the top to the bottom, show it to another person. You then draw that privately away, and, taking the bottom card, which will then be the seven of hearts, you lay that on the table, and tell the second person (who believes it to be the king of spades) to cover it with his hand. You then command the cards to change places, and when the two parties take off their hands, and turn up the cards, they will see, to their great astonishment, that your commands have been obeyed.

TO TAKE AWAY ANY MIDDLE OBJECT WITHOUT TOUCHING IT.

Place, for example, on a table three pieces of money, in this manner:

O O O

and propose to any one to take away the middle one without touching it.

How to do it: Take the right hand piece and place it upon the left; consequently the middle one has become the right hand one, and is no longer in the middle.

TO FURNISH LADIES WITH A MAGIC SUPPLY OF TEA OR COFFEE, AT THEIR SELECTION, FROM ONE AND THE SAME JUG.

Have a metal jug to hold not less than three pints. It must be constructed with two compartments in the lower part of it, holding about a pint and a quarter each, and these must each have a pipe connected with the spout of the jug, and another pipe connecting with its handle; and in the handle a small hole, about the size of a letter—o—in this print. These lower compartments must be filled with good tea and coffee before the jug is produced.

The upper chamber or compartment, like the upper portion of a patent coffee-pot, must have no communication with the lower divisions, and must be well closed also at the top with a snugly fitting tin cover. Have half a dozen small tea cups and half a dozen small coffee cups ready on a tray.

Begin the trick by placing openly in the upper compartment coffee berries and tea, mixing them together. Take up, as a sudden thought, an old blacking bottle, and pretend to pour from it into the jug, to furnish highly-colored liquid to improve the coffee; and a little gunpowder, about a teaspoonful, may be fired off over the mixture to make the tea strong. Wave your wand over the jug.

Then you may address the ladies, informing them that the ingredients are well mixed, and invite them to name which they prefer, "tea or coffee," as you can produce either at their command from the same jug.

Get some friend to hand the cups, while you follow him; and, by unstopping the proper hole in the handle for the admission of air upon the coffee or tea, the one selected by each lady will flow from the spout of this magic jug.

TO CHANGE WATER INTO WINE.

By having two bottles of the same size, one filled with wine and the other with water, you may to all appearances accomplish this impossibility, by laying the wine bottle down on a table, and resting the bottle with the water upon the top of it, so that the two necks may meet together, and the water will then take the place of the wine, and the wine the place of the water. By covering the two bottles in a dexterous manner with a napkin, to prevent those around from observing the change; it will excite considerable surprise, you having previously called their attention to the position of the bottles.

Many other tricks may be performed in the same manner, of which the following is a specimen: If a small bottle of wine, well corked, is placed in a globe of

water, so that the water will rise about two inches above the neck of the wine bottle, and the cork of the latter withdrawn, it will immediately change into the globe and the bottle will fill with water.

TO FURNISH A TREAT TO THE GENTLEMEN.

For this trick the magic bottle must be procured. One with three or four compartments is amply sufficient. In these place gin, sherry and port wine, respectively. The bottle will have three or four holes, on which you place your fingers as if stopping the holes of a flute. You may have a bucket of water and a common bottle, resembling the magic one in size and appearance, near your table. Have ready also a tray of wine glasses of thick glass, and holding only a very small quantity.

Exhibit the common bottle to the audience, and then place it on your table, and direct attention to some of the other articles on your table, saying, "Now I must begin my experiment. I will wash and drain the bottle that you may witness the experiment from beginning to the end." Place it in the bucket, and, while shaking it about and letting the water run out, exchange it for the magic bottle lying by the bucket. Wipe that carefully with a napkin, as if drying it, and, calling two or three of the audience forward at a time, inquire which they prefer. Have the stops according to alphabetical order, to prevent your mistaking—gin, port, sherry. Continue supplying the small glasses as called for, till your bottle gets nearly empty, and then pour them out indiscriminately. There will have been sufficient to satisfy the most eager.

But if you wish to continue the trick, you may have a second magic bottle prepared in the same way, and you will easily, while propounding some magic charm and gesticulation, make some pretence that will enable you to exchange the empty for the second bottle, and so proceed.

THE DOUBLE MEANING.

Place a glass of any liquor upon the table; put a hat over it, and say, "I will engage to drink the liquor under that hat, and yet I'll not touch the hat." You then get under the table, and, after giving three knocks you make a noise with your mouth as if you were swallowing the liquor. Then, getting from under the table, you say, "Now, gentlemen, be pleased to look." Some one, eager to see if you drank the liquor, will raise up the hat, when you instantly take the glass and drink the contents, saying, "Gentlemen, I have fulfilled my promise. You are all witnesses that I did not touch the hat."

TO GIVE A PARTY A GHOSTLY APPEARANCE.

Take a half pint of spirits, and, having warmed it, put a handful of salt with it into a basin; then set it on fire, and it will have the effect of making every person within its influence look hideous. This feat must be performed in a room.

CANDLES EXTINGUISHED AND LIGHTED BY PISTOL SHOTS.

It is necessary that the candles be entire, and with recent wicks. Two lighted and two to be lighted.

You must put in the middle of the wicks of those to be lighted (each wick to be separated by a pin or toothpick) a piece of phosphorus about the size of a grain of wheat, which can be introduced upon the point of a knife. You place yourself then at the distance of five or six feet from the candles, and fire the pistol, which will extinguish those lighted and set fire to those having the phosphorous in them.

THE GUN TRICK.

Having provided yourself with a fowling-piece, permit any person to load it.

retaining for yourself the privilege of putting in the ball, to the evident satisfaction of the company, but, instead of which, you must provide yourself with an artificial one made of black lead, which may be easily concealed between your fingers, and retain the real ball in your possession, producing it after the gun has been discharged; and a mark having been previously put upon it, it will instantly be acknowledged. This trick is quite simple, as the artificial ball is easily reduced to a powder on the application of the ramrod; besides, the smallness of the balls preclude all discovery of the deception.

These are the means resorted to by most of the "profession" who perform this trick. Indeed, for a long time, it was the only method in use. The mechanical and chemical sciences have, however, been pressed into service of the deluder; and the manner in which our prestidigitateur accomplishes *his* delusion is a happy specimen of what can be accomplished by their means. He uses a real leaden ball.

HOW TO CUT OFF YOUR NOSE.

This feat, though it has a very horrifying appearance, need cause no alarm, as it is one of the simplest tricks which can be attempted. The performer ought to be a short distance from the company when it is to be performed, and must be provided with two clasp-knives, one of which must have a small semi-circle cut out of it, the other being a common knife. Of course you show the latter to the company as the only instrument in your possession. You must also provide yourself with a small piece of sponge soaked in wine, and, having caused an individual to sit down, you immediately proceed to work, by slipping the true knife into your pocket and producing the other in its place. Then put your left hand, with the sponge in it, upon the person's brow, and pass the knife gently over his nose, so that the semi-circle which is in the knife will cause it to descend and to all appearance cut into his nose, while you squeeze the sponge gently, so that it may appear to bleed.

THE DANCING EGG.

Three eggs are brought out; two of them are put on a table, and the third in a hat; a little cane is borrowed from one of the company, and it is shown about to convince the spectators that there is no preparation. It is then placed across the hat, the hat falls to the ground, and the egg sticks to it as if glued; the orchestra plays a piece of music, and the egg, as if it was sensible of the harmony, twists about the cane from one end to the other, and continues its motion till the music stops. The egg is fastened to a thread by a pin, which is put in lengthways, and the hole which has been made to introduce the pin is stopped with white wax. The other end of the thread is fastened to the breast of the person who performs the trick, with a pin bent like a hook—the cane passing under the thread near to the egg serves for it to rest on. When the music begins, the performer pushes the cane from left to right, or from right to left; it then appears as if the egg ran along the cane, which it does not; being fastened to its thread, its centre of gravity remains always at the same distance from the hook that holds it; it is the cane which, sliding along, presents its different points to the surface of the egg, To produce the illusion, and persuade the company that it is the egg which carries itself toward the different points of the cane, the performer turns a little on his heel; by this means the egg receives a motion which deceives the spectators; it remains always at the same distance from the point to which it is fastened.

THE MAGIC BOUQUETS,

Cause a number of flowers and leaves to be made, by an artificial flower maker, of white canvas or cotton cloth, such as roses, violets, &c., as you may think

best. When you have the different flowers and leaves, steep them in the appropriate sympathetic inks to bring out the correct colors when wanted. Let them all dry, and arrange them into bouquets, as they will all appear colorless and will be ready for use at any time, even days after they have been prepared. When dipped in a vase of water impregnated with the juice expressed from violets, all these different flowers and leaves of the different bouquets will assume their proper colors, in respect to the sympathetic inks in which they have been steeped. Take one of these bouquets and cause it to be remarked that they are all perfectly white. Dip them in the vase of vivifying liquid and draw them out, calling attention to the fact that both flowers and leaves have assumed the shade and color designed by nature for them.

THE MAGIC SHRUB.

Place a sprig of rosemary, or any other garden herb, in a glass jar, so that when it is inverted the stem may be downward and the sprig supported by the sides of the jar; then put some benzoic acid upon a piece of hot iron, so that the acid may be sublimed in the form of a thick white vapor. Invert the jar over the iron, and leave the whole untouched until the sprig be covered by the sublimed acid in the form of beautiful hoar frost.

TO MAKE WATER RISE FROM A SAUCER INTO A GLASS.

Pour water into a saucer, then light a piece of paper, which you put in a wine-glass, and, on clapping the glass down into the saucer, the water will be seen to rise into it.

FIRESIDE MESMERISM.

Take a gold ring—the more massive the better, but your wife's wedding ring will do, if you are so lucky as to have one. Attach the ring to a silk thread about twelve inches long; fasten the other end of the thread around the nail-joint of your right forefinger, and let the ring hang about half an inch above the surface of the table, on which you rest your elbow to steady your hand. Hold your finger horizontally, with the thumb thrown back as far as possible from the rest of the hand.

If there be nothing on the table, the ring will soon become stationary. Then place some silver (say three half-dollars) immediately below it, when the ring will begin to oscillate backwards and forwards, to you and from you. Now bring your thumb in contact with your forefinger (or else suspend the ring from your thumb), and the oscillations will become transverse to their former swing. Or this may be effected by making a lady take hold of your disengaged hand. When the transverse motion is fairly established, let a gentleman take hold of the lady's disengaged hand, and the ring will change back to its former course. These effects are produced by the aid of animal magnetic currents given forth by the hands of the experimenters. Instead of silver, you can suspend the ring over your left forefinger, with similar results.

THE MAGIC KNIFE.

This trick, which is at once simple and clever, has not before been published. Ask one of your audience for a pocket-knife, and stick two small square pieces of white paper on each side. Give the knife to your audience to be examined, and then take it in your left hand, palm upwards. Let the handle of the knife be clasped between the thumb and forefinger, and the blade extended outwards from you; the handle will then lie on the palm of the hand towards you. With practice you will be able, by a rapid turn of the wrist, to pass the knife from one side of the hand to the other, always keeping the same side of the blade upwards, while to your audience it will appear that you reverse it at every turn.

Wipe the bits of paper off of one side, turn the knife as directed, pass your fingers again across the blade, leading your audience to believe that you have wiped them off of the second side also. Both sides of the blade will now appear to be perfectly clean, but, in fact, you have only removed the two pieces off of one side. By rapidly turning the knife, you may cause the bits of paper to appear and disappear at command. All that is required is a little dexterity in the turn of the wrist, which may be acquired by practice.

TRICKS WITH THE MAGIC LANTERN.

The magic lantern is a dioptrical instrument, invented by Father Kircher, with the property of making figures painted on pieces of thin glass, with transparent colors, appear of large size on a white surface, as a wall or sheet. Behind the glass picture is a strong light, and before it two magnifying glasses or lenses in a telescopic slide, so that they can be adjusted in focus, and so send the rays of light from behind the glass diverging to the wall, where they will form a larger image. If the light is from the sun, the effects are akin to those of the solar microscope; if by a candle or lamp of any sort, a reflector is set so as to save all the rays that would not otherwise have illuminated the picture-glass.

To give movements to the figures in the picture, two pieces of glass are used, one set in a frame and painted with part of the figure, while the other, bearing the moving portion (as a leg, an arm, or machinery), is worked by a string or rod, sliding in through a slit in the frame; thus can a wind or water-mill be seen in action; a cobbler sew at a boot; a comic man drink; a Chesterfield take off and put on his hat; Mr. Punch flourish his staff of office, &c.

To make this optical apparatus more amusing and wondrous, prepare the figures so as to be able to give them natural movements, done by using two glass *slides*, on which different parts of the same object are painted, and moving one to and fro behind the other. Thus, Jack can be made to thrust his sword at a giant; Jack, Jill and the pail fall down hill; a grotesque head put out its tongue; a smith hammer on an anvil; a rope-dancer waltz from one end of a cord to the other; a trapezist perform, &c.

A *dissolving view* is managed by two lanterns of the same powers, lighted equally. The light from one must fall on the same point of the screen where the other casts its picture, so that when one slide is gradually shut off and the other proportionately discovered, one scene seems to fade into another. The best effects are a landscape in winter becoming a view in summer; a desert changing into a populous market-place; a ghost into a jolly laughing man, &c.

For *phantasmagoria*, the figures are surrounded by an opaque tint, so that the rays of light pass only through the figures themselves, and while the magic lantern views are cast upon a wall with a halo or circle of light all around them, the phantasmagorial lantern throws them on a transparent screen, such as a sheet of wetted or waxed muslin, oiled or tissue paper, strained smoothly on a frame.

To prevent the friction of moving slides injuring the painting, interpose a thick band of paper around the edges, to keep the surfaces of the two glasses from contact.

THE TURN WONDER.

This amusing toy causes an illusion of vision, and is made and exhibited as follows: Cut out a small circular piece of card, to which fasten four strings. Draw on one side of it a Bacchus and on the other a butt. Then take one of the strings between the forefinger and thumb of each hand, close to the card, and twist or twirl it rapidly around, and, according to which pair of strings you use, the figure will be seen in a different position. Various devices may be used—for

instance, a bird on the one side and a cage on the other; a tight-rope and a dancer; a body and a head; a candle and a flame; a picture and a frame.

MAGICAL APPEARANCE OF A GLOBE OF WATER FULL OF FISH.

Tusang was the first to introduce the globe full of water and gold fishes. He had a long gown and a large pocket in front, would squat down, not in a very elegant position, and produce from nothing, apparently, a globe brimful of water and gold-fish swimming about. It would not suit most people to carry about a large dressing gown, or glass globe to carry the fish in, but you may perform the experiment without either. Purchase a few gaudily-colored fish at a toy-shop, such as you place in a glass of water and they follow a magnet about. Then, at an india-rubber store procure a large india-rubber jar cover, such as they sell to cover pickle jars or other preserves. In any house you may procure a basin that will fit your cover, which will tightly stretch over it; and it may happen you can obtain a glass bowl. Place your artificial fish in the globe or basin, then fill it with water and stretch on your india-rubber cover; this will prevent the water from falling out, whatever position you place it in. Leave the room, or retire to a chair in the corner, upon which you have little preparations and arrangements, hang a cloth over the back of it, and let no person be allowed to go near or to examine it. Have your bowl all ready, and place it under your arm or inside your coat. Borrow a large handkerchief or lady's shawl, or provide yourself with a square of black cloth; hold it up to the audience in your two hands, showing both sides, then place one corner of the cloth in your mouth and your right hand underneath, with which you take the bowl from under your arm; place it on the palm of your left hand, the handkerchief or cloth over it. You must hold the cloth in your hand and in your mouth so as to conceal the doings of the hand under the cloth. The bowl being now in the left hand and the cloth over it, with the right hand remove the cloth from off the bowl, and in doing so also take off the india-rubber cover. This is very easily done, although it requires some strength to stretch it on in the first place. Exhibit your bowl of fish, make your bow, and proceed to the next experiment.

TO FIND SIX TIMES THIRTEEN IN TWELVE.

Place your figures thus:

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,

and taking always the first and the last figure together, you say:

1	and	12	make	13	} 6 times.
2	"	11	"	13	
3	"	10	"	13	
4	"	9	"	13	
5	"	8	"	13	
6	"	7	"	13	

THE LINK BOYS.

Place two persons on their knees, opposite to each other; each is to kneel on one knee, with the other leg in the air. Give to one of them a lighted candle, requesting him to light that of the other person. This is exceedingly difficult to do, both being poised in equilibrium on one knee, and liable to tumble at the slightest disarrangement of position.

THE CONJUROR'S STROKE.

Take a ball in each hand, and stretch both your hands as far as you can one from the other; then inform the company that you will make both balls come into which hand they please to name. If any one doubt your ability to perform this feat, you must lay one ball on the table, turn yourself around, and then take it up with the hand which already contains a ball. Thus both the balls will be in one of your hands, without the employment of both of them.

RINGS AND DOUBLE RIBBONS—A JAPANESE TRICK.

Take two ribbons of the same size. In the first place, double the first ribbon so that the ends meet; do the same with the second. After this, attach the two ribbons together in the middle by a thread of the same color. This should be prepared in advance.

When you want to execute the trick, string some rings upon this double ribbon. Call upon some person to hold the ends of the ribbon, but give to him the two ends of the second ribbon, although he should be made to believe that he holds the ends of different ribbons. Call up another, and do the same, taking care that they do not pull strong enough to break the string, for in that case the ribbons would separate and the rings fall to the ground. To guard against this accident, cause them to approach one another, and request one of the ends held by each to interlace, as if to make a knot, but return to each the opposite end to that which he had before, so both will hold the two ends of two different ribbons, and the fraud will not be detected. The rings, which were never held by the double ribbon, are taken off easily upon breaking the thread, to the astonishment of the spectators, who, supposing them to be strung upon the ribbons see them no more.

CHAPTER XIV.

MISCELLANEOUS TRICKS.

TO SHOOT A SMALL BIRD AND BRING IT TO LIFE AGAIN.

In this experiment take an ordinary fowling-piece, and put the usual charge of powder into it; but, instead of the common charge of shot, introduce a half charge of quicksilver. When a small bird approaches, fire. Although it is not necessary to hit the bird, it will be found so stunned and stifled as to fall upon the ground in a state of suspended animation. As its consciousness will return at the expiration of a few minutes, avail yourself of the interval in declaring your intention of bringing it to life again, and your declaration will come true, to the amazement of your brother sportsmen.

TO DRAW TWO FIGURES WITH CRAYON ON A WALL, ONE OF WHICH WILL LIGHT A TAPER, AND THE OTHER EXTINGUISH IT.

Draw with crayon two figures on the wall; any you please, such as a man's head and a woman's. At the mouth of one you put a little gunpowder, which you fasten on with mouth-glue; at the mouth of the other a bit of phosphorus, fastened in the same way. When you take a lighted taper near the mouth that has the gunpowder, the explosion extinguishes it; then, taking it near the phosphorous while warm, it lights itself again.

THE TAPE TRICK.

This trick consists in suffering a person to tie your thumbs together tightly, and yet that you shall be able to release them in a moment, and tie them together again. The mode of performing this trick is as follows: Lay a piece of tape across the palms of your hands, placed side by side, letting the ends hang down; then bring your palms quickly together, at the same time privately catching hold of the middle of the tape with your fourth and fifth fingers. Then direct any person to tie your thumbs together as tight as he pleases, but he will not, of course, in reality be tying them, because you have hold of the tape, yet it will nevertheless appear to him that he is doing so. Request him to place a hat over your hands; then blow upon the hat and say, "Be loose," slipping your

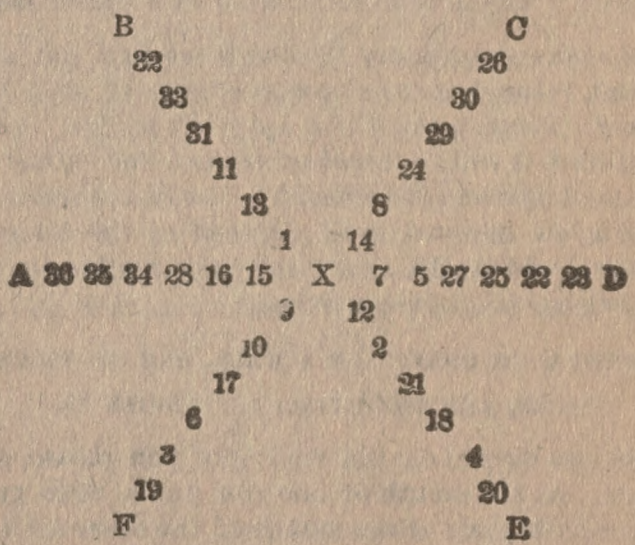
thumbs from under the tape. Direct him to remove the hat, and show your thumbs free. You then request the hat may again be placed over your hands, and blowing upon it you say, "Be tied," slipping your thumbs under the tape again; and when the hat is removed, your thumbs will appear tied as at first. After performing the trick, convey the tape away, lest it be detected.

THE MAGIC ORACLE.

Write on slips of paper questions in crimson ink, and underneath a fitting answer, with ink made as follows: Zaffer digested in aquaregia, and diluted with water. This ink is invisible, except under the action of heat, when the writing is legible and of a green color. By several of the cards with a certain question having on them different answers, the trick will be less likely to be suspected. Construct a box, ornamented with shells and rock-work, so as to justify its title of the "Sybil's Cave," inside of which can be put a hot iron plate, so as to warm the interior considerably. Having let the audience select their queries, take and put the chosen slips into the cave. Talk about the marvelous abilities of the Lady of Fate, whom you playfully suppose to be within as your secretary, and presently withdraw the slips and show your written answers. But do dot let them be too long out of your hand, for the letters will disappear as the paper grows cold.

THE MAGIC STAR.

Cut out of stiff white paper thirty-six small squares. Upon these you write 36 numbers, from one to thirty-six, and place them in six rows upon the table, as follows:

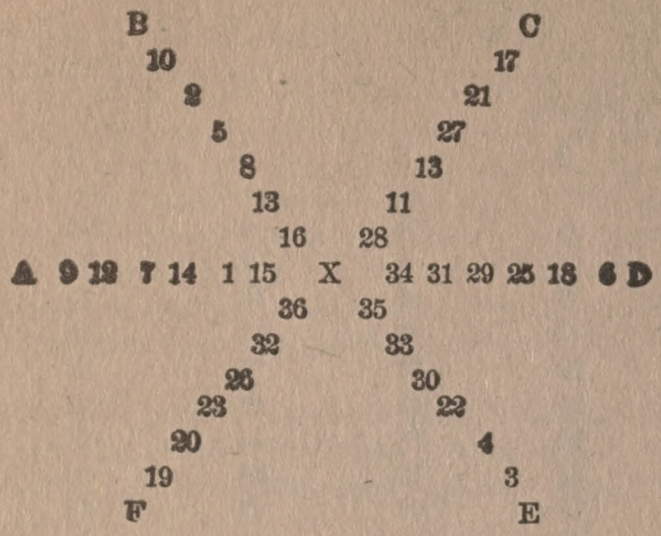


After the six rows, A X, B X, C X, D X, E X and F X, are laid upon the table, you choose six persons out of the company, A, B, C, D, E, F, and request the first person, A, to choose any number out of the row of numbers marked A X, and to keep it in mind. You request the second person, B, to choose a number out of the row B X, and the third person out of the row C X, the fourth out of the row D X, the fifth out of the row E X, and, finally, the sixth out of the row F X.

This being done, you brush together each row of numbers separately, and place the six numbers which form the row A X in such a manner that they will lie in a circle around the central point, X, and so that the number 15 will keep its former place; but in place of number 1 of the next row, B X, you put the number 16; in place of the number 14 of the third row, you put the number 28; in place of the number 7 of the fourth row, you put the number 34; in the place of the number 12 in the fifth row, the number 35; and, finally, in the place of the number 9 in the sixth row, you put the number 36, so that the six numbers of the first row

A X, will lie one in each of the six rows, and form the number next to X in each row.

Proceed in this way with the six numbers, 1, 13, 11, 31, 33, 32, which form the row B X, so that these shall be distributed in the six rows in a circle, and thus form the second number to X in each row. Proceed in the same manner with the third, fourth, fifth and sixth rows, and you have numbers arranged as follows:



When the numbers are arranged in this manner, you ask each of the six persons in which row the number which he had chosen was now to be found, when the number chosen by the person A, in the row A X, will be found to be the first number in the row now pointed out by him, and next to the letter X.

The number chosen by B, from the former row B X, will be the second number from X, in the row which the person points out. In this manner you can easily discover the numbers chosen by the third, fourth, fifth, and sixth persons.

When, for example, the person A declares that the number he had chosen from the row A X, is now in the row E X, he must have chosen the number 35. This mechanical calculation never fails to prove correct, and is, therefore, a very entertaining amusement.

THE MAGIC BOOK.

Provide an octavo book of plain paper, of whatever thickness you please. Turn over seven leaves from the beginning, and paint a group of flowers; then turn over seven more leaves, and paint the same again, and so on, until you have turned the book through to the end. Then paste a slip of paper or parchment to each of the painted leaves. Turn the book over again, and paint upon every sixth leaf a parrot, and then paste strips upon them as you did upon the first, only a little lower down. Proceed in this manner until you have painted the book full of pictures of various sorts, taking care one side of the leaves is left white paper. When you use the book, hold it in your left hand, and set the thumb of your right hand upon the first of the parchment stays; run the book through, and it will appear full of flowers; then stop and, blowing upon the book, run it through again, with the thumb upon the second slips of parchment, and it will appear full of parrots. Afterwards, reverse the book, and run it through as before, and it will appear composed of olank paper.

A MAN ALWAYS UPRIGHT.

Cut a little figure of a man out of the pith of the elderberry tree, or some other light material, and attach to its base a hemisphere of some very heavy material, the half of a musket ball for instance, by some good glue. Whichever way you incline the figure, it will directly resume a perpendicular.

HOW TO TELL ANYBODY'S AGE.

The trick with numbers, given below, has been exhibited by a well-known magician by means of a blackboard on the stage, and has caused many a person, with a scratch of the head, to wonder how the wily necromancer could tell the amount of money in his pockets, his usual time of rising in the morning, age or even the number of potatoes eaten at dinner. This number table is merely a clever mathematical arrangement.

Request a person to find in what columns his age is indicated. You can at once then tell him what his age is. You can tell any number under sixty by this arrangement of numbers:

1	2	3	4	5	6
—	—	—	—	—	—
*1	2	4	8	*16	32
3	3	5	9	17	33
5	6	6	10	18	34
7	7	7	11	19	35
9	10	12	12	20	36
11	11	13	13	21	37
13	14	14	14	22	38
15	15	15	15	23	39
17	18	20	24	24	40
19	19	21	25	25	41
21	22	22	26	26	42
23	23	23	27	47	43
25	26	28	28	28	44
27	27	29	29	29	45
29	30	30	30	30	46
31	31	31	31	31	47
33	34	36	40	48	48
35	35	37	41	49	49
37	38	38	42	50	50
39	39	39	43	51	51
41	42	44	44	52	52
43	43	45	45	53	53
45	46	46	46	54	54
47	47	47	47	55	55
49	50	52	56	56	56
51	51	53	57	57	57
53	54	54	58	58	58
55	55	55	59	59	59
57	58	60	60	60	60
59	59	61	61	61	61
61	62	62	62	62	62
63	63	63	63	63	63

Here is the secret. When you learn what columns the number is in, simply add the numbers at the top of each column and the trick is done. For example, say the age is 17; you will find it in the first and fifth column of figures. Add together the top figures of each column in which the number is in (see *), and you will have the answer.

HOW TO REMOVE A MAN'S SHIRT WITHOUT TAKING OFF HIS COAT OR VEST.

The simplest sleight-of-hand illusions are often the cause of more wonderment than the most complex or difficult ones. Professional magicians often practice some intricately skilful feat for weeks and after presenting it to the public, it

does not make as strong an impression as many of the very commonest or oldest ones.

An extraordinary and most laughable feat is that of removing a man's shirt before he is hardly aware of it, and without taking off either his coat or vest. To do this successfully requires considerable tact and very quick actions on the part of the operator. One professional magician is so expert that he can produce this result in fifteen seconds. An amateur should acquire the knack of doing it in half a minute.

Select your subject—not a person of the dude make-up, with a skin-tight suit, but some good-natured, every-day sort of a fellow, whose clothing fits him easily. Tell him to keep cool. Then, begin your operations in earnest by quickly pulling off his collar and necktie and unbuttoning his shirt behind. Pull his shirt from his trousers, up his back, and with a strong exertion, get it right over his head. This is by no means hard. You now have it across his stomach. Loosen his sleeves, and, grasping the end of one nearest his hand, pull it off his arm. You can do this successfully if he limbers his arms and does not resist some rather stretching work on your part. After one arm is freed of the shirt, it is easy to remove it from the other. The shirt will then come off, to the astonishment of all.

As previously stated, the effect of this trick depends entirely upon your adroitness. It is well to throw a shawl or sheet over the subject's body when you are about to present this exhibition, that those present may not discover your method of operating.

THE SHOWER OF MONEY.

The magical phenomenon known under this name surpasses the philosopher's stone, in the pursuit of which so many of the wise men of old expended their lives and fortunes. The alchemist's secret aimed only by producing the raw material, but the magician's quick eye and ready hand gather from space money ready coined. Unfortunately, the experiment is subject to the same drawback as the more ancient process—viz., that each twenty shillings produced cost precisely twenty shillings, leaving hardly sufficient profit to make this form of money-making renumerative as a commercial undertaking.

The effect of the trick is as follows: The performer borrows a hat, which he holds in his left hand. Turning up his sleeves, he announces that he requires a certain number, say ten, dimes or half-dollars. The spectators put their hands in their pockets with the idea of contributing to the supposed loan; but the professor, anticipating their intentions, says, "No, thank you; I won't trouble you this time. There seems to be a good deal of money about to-night; I think I will help myself. See, here is a half-dollar hanging to the gaselier. Here is another climbing up the wall. Here is another just settling on this lady's hair. Excuse me, sir, but you have a half-dollar in your whiskers. Permit me madam; you have just placed your foot on another," and so on. At each supposed new discovery the performer takes with his right hand from some place where there clearly was nothing an instant before, a half-dollar, which he drops into the hat held in his left hand, finally turning over the hat, and pouring the coins from it, to show that there has been "no deception."

The explanation is very simple, the trick being merely a practical application of "palming," though its effect depends on the manner and address of the operator even more than on his skill in sleight-of-hand. The performer provides himself beforehand with ten half-dollars. Of these he palms two in his right hand, and the remainder in his left. When he takes the hat, he holds it in the left hand, with the fingers inside and the thumb outside, in which position it is comparatively easy to drop the coins one by one from the hand into the hat. When he pretends to see the first half-dollar floating in the air, he lets one of the coins

in his right hand drop into his finger-tips, and, making a clutch at the air, produces it as if just caught. This first coin he really does drop into the hat, taking care that all shall see clearly that he does so. He then goes through a similar process with the second; but when the time comes to drop it into the hat, he merely pretends to do so, palming the coin quickly in the right hand, and at the same moment letting fall into the hat one of the coins concealed in his left hand. The audience, hearing the sound, naturally believe it to be occasioned by the fall of the coin they have just seen. The process is repeated until the coins in the left hand are exhausted. Once more the performer appears to clutch a coin from space, and showing for the last time that which has all along been in his right hand, tosses into the air, and catches it visibly in the hat. Pouring out the coins on a tray, or into the lap of one of the company, he requests that they may be counted, when they are found to correspond with the number which he has apparently collected from the surrounding atmosphere.

THE VANISHING GLOVES.

This is a capital trick with which to commence an entertainment; when coming, as it should do, unannounced, and before the performance proper has commenced, it has an air of improvisation which greatly enhances its effect, and at once awakens the attention of the audience.

The performer comes forward in full evening dress. While saying a few words by way of introduction to his entertainment, he begins to take off his gloves, commencing with that on his right hand. As soon as it is fairly off, he takes it in the right hand, waves the hand with a careless gesture, and the glove is gone. He begins to take off the other, walking as he does so behind his table, wherein his wand is laid. The left hand glove being removed, is rolled up into a ball, and transferred from the right hand to the left, which is immediately closed. The right hand picks up the wand, and with it touches the left, which being slowly opened, the second glove is found to have also disappeared.

The disappearance of the first glove is affected by means of a piece of cord elastic, attached to the back of the waistcoat, and thence passing down the sleeve. This should be of such a length as to allow the glove to be drawn down and put on the hand, and yet to pull it smartly up the sleeve and out of sight when released. It is desirable to have a hem round the wrist of the glove, and to pass the elastic through this like the cord of a bag, as it thereby draws the wrist portion of the glove together, and causes it to offer less hindrance to its passage up the sleeve. Upon taking off the glove, the performer retains it in his hand. and lets it go when he pleases. He must, however, take care to straighten his arm before letting it slip, as otherwise the elastic will remain comparatively slack, and the glove will, instead of disappearing with a flash, dangle ignominiously from the coat-cuff.

The left hand glove is got rid of by palming. The performer, standing behind his tables as already mentioned, rolling the glove between his hands, and quickly twisting the fingers inside, so as to bring it into more manageable form, pretends to place it in his left hand, but really palms it in his right. He now lowers the right hand to pick up his wand, and as the hand reaches the table, drops the glove on the *servante*. He now touches the left hand with the wand, in due course opening the hand and showing that the glove has departed.

THE MIRACULOUS CASKET.

This is a neat leather or velvet covered box, about three inches by two, and two and a half high. When opened, it is seen to be filled with a velvet cushion or stuffing, after the manner of a ring-case, with four slits, each just large enough to admit a half-dollar or dime. By an ingenious mechanical arrangement in the interior, which it would take too much space to describe at length,

each time the box is closed one of the coins is made to drop down into the lower part, and on the box being reopened is found to have vanished.

The casket may be used in many tricks with good effect. In combination with the magic glass, it is employed as follows:—The four coins which have been substituted for the genuine ones are placed, in sight of all, in the magic casket, which is then closed, and handed to one of the audience to hold. The performer then states that he is about to order the four coins now in the casket to pass one by one into the glass upon the table. "One!" he exclaims. A coin is heard to fall into the glass. The person who holds the casket is requested to open it; three coins only are left. It is again closed, and the performer says, "Two!" Again the chink of the falling coin is heard, and another coin is found to have disappeared from the casket. The operation is repeated till all have vanished, and the operator pours forth from the glass four coins, which, on examination, are found to be the same which were originally borrowed, and which the audience believe that they saw placed in the casket.

THE FLYING GLASS OF WATER.

This capital trick was, we believe, first introduced to the public by Colonel Stodare, to whom the profession is indebted for many first-class illusions. The necessary apparatus consists of a couple of ordinary glass tumblers, exactly alike, with an india-rubber cover just fitting the mouth of one of them, and a colored handkerchief of silk or cotton made double (*i. e.*, consisting of two similar handkerchiefs sewn together at the edges), with a wire ring (of the size of the rim of one of the tumblers, or a fraction larger) stitched loosely between them, in such a manner that when the handkerchief is spread out the ring shall be in the middle.

The performer, beforehand, nearly fills one of the tumblers with water, and then puts on the india-rubber cover, which, fitting closely all round the edge, effectually prevents the water escaping. The glass, thus prepared, he places in the *profonde* on his right side. He then brings forward the other glass and a decanter of water, and the prepared handkerchief, and in full view of the audience fills the glass with water up to the same height as he has already filled the one in his pocket, and hands round glass and water for inspection. When they are returned, he places the glass upon the table, a few inches from its hinder edge, and standing behind it, covers it with the handkerchief, first spreading out and showing both sides of the latter, proving, to all appearance, that there is no preparation about it. In placing the handkerchief over the glass, he draws it across in such a manner as to bring the hidden ring as exactly as possible over the top of the glass. Then placing the left hand over the handkerchief, he raises apparently, the glass within the handkerchief, but really the empty handkerchief only, which is kept distended by the ring, and, at the same time, under cover of the handkerchief, gently lowers the glass of water with the other hand on to the *servante*. This is by no means difficult, as the pretended carefulness of the operator not to spill the water allows him to make the upward movement of the left hand as deliberate as he pleases. All that is really necessary is to take care *to follow with his eyes the movement of the left hand*, which will infallibly draw the eyes and minds of the audience in the same direction. Having raised the supposed tumbler a height of about two feet from the table, the performer brings forward to the audience, and requests that some gentleman with a steady hand will favor him with his assistance. A volunteer having been found, and having given satisfactory replies as to the steadiness of his nerves, and the strength of his constitution generally, is requested to place his hand under the handkerchief and take the glass. As he proceeds to obey, the performer lets go of the handkerchief with the left hand, still retaining one corner with the right,

and lets the right arm with the handkerchief drop to his side. Pretending to believe that the gentleman has taken the glass, and not to notice its disappearance, he turns carelessly aside, and brings forward a small table or chair, saying, "Put it here, please." Looking, generally, somewhat foolish, the victim replies that he has not got it. If the performer is a good actor, he may here make some fun by pretending to believe that the victim has concealed the glass, and pressing him to return it. At last he says, "Well, if you won't give it to me, I must find it for myself," and he proceeds to tap with his wand the sleeves and pockets of the individual, but without success, till, on touching him between the shoulders, he pretends to tell by the sound that the glass is there. "Yes, here it is," he remarks, "I am sorry to be obliged to ask you to turn your back on the company, but to show them that there is no deception on my part, I am compelled to do so. Will you please turn round for one minute." On his doing so, the performer, again shaking out the handkerchief, and showing both sides of it to prove it empty, spreads it over the back of the victim. Again he taps with his wand, which, striking the ring through the handkerchief, causes an unmistakeable hard sound to be heard; and then grasping the ring as before through the handkerchief, he deliberately raises it up in a horizontal position, the effect being as if the glass had again returned to the handkerchief. He then says, "I don't think I will trouble this gentleman again; he is too much a conjuror himself;" then turning rapidly to audience, he says, "Catch, ladies and gentlemen," and "flicks" the handkerchief quickly towards the spectators, who duck heads in expectation of a shower. "Pardon me, ladies, I fear I alarm you; but you need not have been afraid; I never miss my aim. That gentleman has the glass," (designating any one he pleases). "May I trouble you to step forward one moment, sir?" On the person indicated doing so, the performer places him facing the audience, and under cover of his body takes the second glass out of the *profonde*, and throws the handkerchief over it, remarking, "Yes, ladies and gentlemen, here it is, in this gentleman's tail pocket." Then taking hold of the glass with the left hand beneath the handkerchief, he clips with the first finger and thumb, through the handkerchief, the edge of the india-rubber cover, and thus drawing off the cover inside the handkerchief, hands around the glass and water for inspection.

THE RABBIT TRICK.

The performer comes forward to the audience, and borrows a hat. He asks whether it is empty, and is answered that it is; but he, notwithstanding, finds something in it, which the owner is requested to take out. The article in question proves to be an egg. No sooner has this been removed, than the performer discovers that there is something in the hat, and immediately produces therefrom a live rabbit, quickly followed by a second. Not knowing what other use to make of these, he proposes to pass one of them into the other. The audience decide which is to be the victim, and the performer, placing them side by side on the table, proceeds to roll them together, when one is found to have vanished, nobody knows when or how; but the theory is that it has been swallowed by the remaining rabbit, to the (imaginary) increased fatness of which the performer draws special attention.

Having thus passed one rabbit into the other, the next step is to get it out again. To do this the performer calls for some bran, and his assistant immediately brings forward, and places on a table or chair, a huge glass goblet, twelve inches or thereabouts in height, filled to the brim with the commodity. The performer takes the borrowed hat, and (after showing that it is empty,) places it mouth upwards upon another table, so as to be at some considerable distance from the goblet of bran. He then places a brass cover over the glass, first, however, taking up and scattering a handful of the bran to prove its genuineness

Taking the surviving rabbit, and holding it by the ears above the covered goblet, he orders the one swallowed to pass from it into the glass, at the same time stroking it down with the disengaged hand, as though to facilitate the process. He remarks, "You must excuse the comparative slowness of the operation, ladies and gentlemen, but the fact is, the second rabbit passes downwards in an impalpable powder, and, if I were not to take sufficient time, we might find that a leg or an ear had been omitted in the process, and the restored rabbit would be a cripple for life. I think we are pretty safe by this time, however. Thank you, Bunny; I need not trouble you any more." So saying, he releases the visible rabbit, and taking off the cover the bran is found to have disappeared, and the missing rabbit to have taken the place in the goblet; while on turning over the borrowed hat the vanished bran pours from it.

The reader who has duly followed our descriptions of the appliances employed in the magic art will have little difficulty in solving the riddle of this trick. The performer first comes forward with an egg palmed in one hand, and with a small rabbit in an inner breast-pocket on each side of his coat. The first step is the pretended finding of *something* (it is not stated what) in the hat. The owner is requested to take it out, and while all eyes are naturally turned to see what the article may prove to be, the performer, without apparent intention, presses the mouth of the hat with both hands to his breast, and tilts one of the rabbits into it. This is next produced, and in placing it on the ground at his feet, the performer brings the second rabbit in the same manner into the hat. When he undertakes to pass the one rabbit into the other, he places both upon the table which contains the rabbit-trap, and, standing sideways to the audience, pushes the hindmost, under cover of the other, through the trap. This particular rabbit is not again produced, the rabbit in the "bran glass," being another as much like it as possible. It only remains to explain how the bran comes into the borrowed hat. This is effected by having a black alapaca bag filled with bran in one of the *profondes* or under the waistcoat of the performer. Then a bag is introduced into the hat after the manner of the goblet and the bran having been allowed to run out, the bag is rolled up in the palm, and so removed, the bran remaining, to be produced in due course.

THE CHINESE RINGS.

These are rings of brass or steel, in diameter from five to nine inches, and in thickness varying from a quarter to three-eights of an inch. The effect of the trick to the spectator is as follows: The rings are given for examination, and found to be solid and separate; but at the will of the operator they are linked together in chains of two, three, or more, becoming connected and disconnected in a moment, and being continually offered for examination. Finally, after the rings have become involved in an apparent inextricable mass, a slight shake suffices to disentangle them, and to cause them to fall singly upon the stage.

The sets of rings sold at the conjuring depots vary in number, varying from six to twelve. The set of eight, which is perhaps the most usual number, consists of one "key" ring, two single rings, and a set of two linked together, and a set of three linked together. The "key" ring, in which lies the secret of the trick, is simply a ring with a cut or opening in it. For use upon a public stage, where the performer is at a considerable distance from his audience, there may be a gap of an eighth of an inch between the ends, but for drawing-room use, they should just touch each other. Some rings are made to "clip" like an earring, and some have the opening cut diagonally instead of square, but the simple square cut is, in our own opinion, the best.

We shall in the first place describe the trick as performed with the set of eight rings above mentioned. We must premise, however, that the manipulation

of the rings admits of almost infinite variation, and that the practice of performers differs greatly as to the mode of working them.

The performer comes forward holding the eight rings in his left hand, arranged as follows: First (*i. e.*, innermost), comes the set of three; then the "key" ring (the opening uppermost in the hand), then the set of two; and lastly the two single rings. Taking the first of these, he hands it to a spectator for examination; passing it when returned to another person, and carelessly handing a second ring to be examined in like manner. This should be done without any appearance of haste and with an air of being perfectly indifferent as to how many of the rings are examined. The two "singles" having been duly inspected, the performer requests some of the spectators to take them both in his right hand, at the same time taking in his own right hand the next two rings, which, it will be remembered, are the set of two, though the audience naturally believe them to be like the first, separate.

"Now, sir," the professor continues, "will you be good enough to link one of the rings which you hold into the other." The person addressed looks more or less foolish, and finally "gives it up." "You can't?" says the performer, in pretended surprise. "My dear sir, nothing is easier. You have only to do as I do. See?" Laying down the rest of the rings, he holds two and makes a gentle rubbing motion with the thumb upon the rings, and then lets fall one of them, which naturally drops on the other. He now hands these two rings for examination. The spectators seek for some joint or opening, but none is found; and, meanwhile the performer transfers the next ring (the "key" to his right hand, keeping the opening under the thumb. He now takes back with the left hand the two single rings, immediately transferring one of them to the right hand, and with the ball of the thumb presses it through the opening in the key ring into which it falls with exactly the same effect as the apparent joining of the two linked rings a moment before. Again he separates and again joins the two rings. The second single ring is now made to pass in like manner.

The performer remarks, "We now have three joined together. Here are three more, as you see (shaking those in the left hand), all solid and separate, and yet at my will they will join like the others." Making a rubbing motion with the thumb as before, he drops two of the three, one by one from the hand, when they will appear as a chain of three. These he hands for examination, taking back the set of two, and linking them one after the other into the key ring, to which now four rings are attached. Again taking back the set of three, he links these also one by one into the key ring, which thus has seven rings inserted in it. Using both hands, but always keeping the opening of the key ring under one or the other thumb, he now takes off these seven rings, commencing with the two single ones and offering them for examination; then taking off the set of two. Last of all, he unlinks the set of three, and then holding them at length in his left hand, joins the upper one to the key ring, thus making a chain of four, of which the key ring is the uppermost. He next takes the lowermost ring of the four, and links that into the key ring, bringing the four rings into a diamond shape. Again unlinking the lower ring, he takes up the set of two, and connects them with the key ring, holding them up above it, thus making a chain of six, the key ring being third from the top. Taking the upper ring between his teeth, he links the two single rings into the key ring on either side, making the figure of a cross. As the hands are now occupied in holding the single rings forming the arms of the cross, he can no longer keep the opening of the key ring concealed by the thumb, but it is extremely unlikely that among so many rings, so slight a mark in one of them will attract notice. Regaining possession of the key ring, he links one by one into it. Then, holding the key ring with both hands, and with the opening downwards, about a couple of feet from the floor, he shakes the rings violently, at the same time gently straining open the

key ring, when the seven rings will all in succession drop through the slit and scatter themselves about the floor, the general impression being that they all fell separate, though the grouped sets, of course, remain still united.

It is not an uncommon thing to see a performer commit the *gaucherie* of handling *all* the rings, save only the key ring, to be examined in the first instance; the key ring being hidden under the breast or under the tail of the coat, and being added to the set in returning to the table. The spectators are thus needlessly made acquainted with the fact that certain of the rings are already linked together, and this once admitted, the trick loses nine-tenths of its effect.

THE BIRDCAGES FROM THE HAT.

Not content with cannon-balls, drums, and ladies' reticules, the public of the present day require that birdcages and living birds should be produced from an empty hat.

The birdcages used vary in their construction. Some are made to fit one within the other, and are lifted out by the solid and not the loose ends, which fall down of their own accord. Those in most general use, however, are about six inches in height, by five in breadth and depth. The bottom is made to slide upwards on the upright wires which form the sides. When it is desired to prepare the cage for use, a canary is first placed therein, and the bottom is then pushed up as far as it will go, the slides, which work on hinges being folded one by one upon the bottom, the cage finally assuming a flat shape. It is in this condition that the cages, generally three in number, are introduced into the hat, either from the *servante* or from inside the vest of the performer; and in the act of lifting out (which is done by the wire loop at top), the sides and bottom falling down, the cage becomes full size. Such articles can best be obtained of a regular manufacturer of magical goods. A well-known dealer in magicians' supplies is Mr. C. Milton Chase, who, for many years has been established at 45 Cambridge street, Boston.

THE MAGIC DRUM.

This is in appearance an ordinary side-drum, but being hung up by cords from the ceiling, it will forthwith, without any visible drumsticks, give either a single rap or a roll, or keep time to any piece of music. It will further answer questions and tell fortunes, indicate chosen cards, etc., after the manner of the magic bell.

These mysterious effects are produced by two hammers or drumsticks, fixed against one end of the drum on the inside. Each of these is attached to the keeper of an electro-magnet, but there is a difference in the mode of their working. One works after the manner of the bell, giving a single tap whenever contact is made, but thenceforth remaining silent until the circuit is again broken and again completed. In other words, each pressure of the connecting stud produces one rap, and no more. The second hammer is differently arranged. By means of what is called a "contact-breaker," the movement of the keeper, when attracted by the magnet, of itself breaks the circuit. The circuit being broken, the iron is no longer magnetic, and the keeper flies back to its old position, thereby once more completing the circuit. As long as the pressure on the stud continues, therefore, the circuit is alternately made and broken in rapid succession, involving a corresponding movement of the keeper and hammer, and producing a "roll" of the drum. The use of the two hammers involves the necessity of the two electoral circuits and two connecting studs, and of three cords to suspend the drum (one being common to both circuits). With a little practice in the management of the two studs, the single rapper may be made to beat time to a tune, while the other stud brings in the roll at appropriate intervals.

There are some drums (of an inferior character) made with one hammer only; such hammer being arranged for the roll. Where it is desired to give a single

rap, this may be effected by pressing and instantly releasing the stud with a light, quick touch: but some little dexterity is required.

In the case of all these appliances for magically answering questions, it is necessary that the assistant who has the control of the apparatus should be in such a position as to distinctly hear the questions asked. In fortune-telling matters the answer may generally be left to his own discretion; but for indicating what card is chosen, etc., it is necessary either that an agreed card be forced, or that a carefully arranged code of verbal signals should be employed, whereby the form of the question may itself indicate the proper answer. Considerable fun may be caused by the magician selecting an evidently "engaged" couple, and after asking how many months it will be before they are married, etc., inquiring, in a stage whisper, how many children they are destined to be blest with. The drum raps steadily up to (say) five, and this is accepted as the answer, when, after a moment's pause, two more raps are heard *in quick succession*. This alarming omen is received with general laughter, amid which the drum gives another rap, and then another, continuing until the performer, scandalized at its behavior, unhooks it from the cords, and carries it, still rapping, off the stage. The last effect is wholly independent of electricity, being produced by the performer tapping with his fingers that one end of the drum which for the time being is farthest from the audience.

There are some few other tricks performed by the aid of electricity, but any one who understands the principle of those above described may make a very shrewd guess at the working of the remainder. All tricks of this class, though ingenious and effective, are open to one or two serious objections. In the first place, the apparatus is very costly, and secondly, they are unpleasantly liable from the nicety of their mechanism and the absolute necessity of perfect electrical connection in all their parts, to hang fire at the critical moment, and leave the operator in a very embarrassing position. Imagine the feelings of a performer who, having just introduced his wonderful drum, which is to display unheard-of oracular powers, finds that the instrument remains as mute as the celebrated harp of Tara's hall, and refuses to bear out in the smallest degree, his grandiloquent assertions. Yet this unpleasant result may occur at any time from the simple breaking of a wire, or some even slighter cause. This, it appears to us, is a serious drawback to the electrical tricks, though where they are exhibited at their best illusions are more beautiful, or have more of genuine magic about them.

We should mention, before quitting the subject of these tricks, that in order to avoid the trouble and expense of fixing the necessary conducting wires in a building not especially appropriated to magical performances, an upright brass rod (which may be detached at pleasure,) is sometimes fitted on each side of the performer's table, and the apparatus in use (drum, bell, cash-box, etc.) is suspended by appropriate cords between these rods. The conducting wires are connected within the table with the lower ends of the brass uprights, and thence pass down its hinder legs to the battery behind the scenes. There are many considerations of convenience in favor of this arrangement, but the tricks performed are less effective than where the apparatus is hung fairly from the ceiling, and apparently out of all possible reach of mechanical influence.

CHINESE MARBLE TRICK.

Some years ago, there came over to America a few Chinese conjurers, who were seen by the public but very little, but who favored me on several occasions with private views. Their skill lay chiefly in the performance of such delectable feats as swallowing sword-blades, tiny china cups, glass balls, and large leaden plummets. Although appreciating such tricks, I respectfully declined attempting to astonish my audiences by their means. There was, however, one little trick performed with four small marbles, which struck me as being something

quite novel and quaint. Of the four marbles (little ivory balls are what I invariably use), one is concealed in the fingers, as in the cup and ball trick, unknown, of course, to the audience, who are supposed to know of the existence of three only. These three the performer puts into his mouth—one at a time, slowly, is the best way—to show that there is "no deception." He now forms his left hand into a fist, and holds it steadily in front of him, thumb upwards, as though holding a sword at rest. With the right hand he pretends to take a marble from the mouth, the concealed one being exhibited. The action of taking a marble from the mouth must be imitated exactly; and this is best done by rolling it along the lips until it travels from the roots of the fingers to their tips. The sleight must be quickly done, for the eyes of the audience are full upon the hand. Place the marble on the top of the left hand, *i. e.*, on the doubled-up first finger, which, after a few seconds, open slightly, so as to allow the marble to disappear in the hand. With the right hand actually take a marble from the mouth, which will now contain two. Pretend to place this marble on the left hand, as you did the first one, but in reality conceal it. When the left hand is momentarily covered with the right, as it feigns to place a marble upon it, open the first finger, and, with the least possible jerk, bring the first marble again to the top. The audience will think that marble No. 1 is in the hand and marble No. 2 atop. After another short pause, allow the marble to again sink in the hand, thereby causing the idea that two marbles are concealed in it, and, with the right hand, affect to take another marble from the mouth, the concealed one being, of course, shown. Ostensibly, place this one on the left hand (deception as before), and allow it to disappear like its two supposed predecessors. At this stage, the state of affairs will be thus:—The right hand, presumably empty, contains one marble; the left hand contains presumably three, but in reality only one marble; the mouth, presumably empty, contains two marbles. The performer then proceeds as follows: Allow the marble in the left hand to sink until it is in the position for concealing at the roots of the fingers. If with the tips of the second or third fingers it can be pressed firmly home, so much the better, for the command to vanish can at once be given, and the hand opened—palm downwards, of course. If the marble cannot be secured in this way, the thumb must be brought into use in the usual way; but the hand must be waved about a little so as to cover the movement. The three marbles are now supposed to be *non est*. The performer can proceed to find the first of them in whatever manner he pleases. He may pretend to pick it from the table cloth, break it from the end of his wand, or find it in the possession of one of the audience; how, is quite immaterial. As each hand conceals a marble, it is also immaterial which one is used. This first marble is placed on the table, and another one found. This second one, instead of placing on the table, the performer affects to pass into his ear, concealing it as before, and after a few seconds, it appears at his lips, the one thence protruding being, of course, one of the two concealed in the mouth. Allow it to fall from the mouth, and then proceed to find the third marble, which pass, say, through the top of the head. The remaining marble in the mouth is then exhibited, and the three wanderers are recovered. If the marbles or ivory balls are not small, their presence in the mouth, when they are not supposed to be there, will be discovered. I always conceal one on each side of the mouth, between the lower gums and the cheek. Ivory balls are in every way preferable, as they do not strike cold to the teeth, and do not, rattle much, both of which disagreeable properties are possessed by marbles. Any ivory-tuner will supply the little balls very cheaply. The performer must study to execute this trick with the greatest possible delicacy, or—especially before ladies—it will become repulsive. The method of finding the balls after vanishing them should be varied, each one being found in a different way. The portion of the trick requiring the most practice is that in

which the left hand is opened. The knack of concealing the ball held in it unobserved requires some little address.

THE AERIAL SUSPENSION.

There is a famous trick known as the "aerial suspension," said to have been invented by the noted M. Robert Houdin. It consists of producing the effect of a person apparently lying horizontally in the air, from an upright pole, without any other means of support. The trick has been performed most artistically by Hermann. The secret consists of a harness-like arrangement which fits tightly to the body of the person who is to be thus placed, which connects with apparatus in the pole (which is of iron); connections being formed, by a mechanical arrangement the body is lifted from a standing to horizontal position. The machinery and appliances cost from forty dollars upwards and can be procured of manufacturers of such wares.

FIRE-EATING.

This was another trick performed remarkably well by my Chinese. It is, I should think, one of the best-known in England, for every country fair has its fire-eater; but it is not everyone who knows how it is performed. In the first place prepare some thick, soft string, by either boiling or soaking it in a solution of nitre (saltpetre). Take a piece, from one inch to two inches in length, and, after lighting it, wrap it in a piece of tow as large as an ordinary walnut. Conceal this piece under a heap of loose tow, the whole of which is put on a plate, and so exhibited to the audience. The string will burn very slowly indeed, and the very little smoke issuing from it will be quite smothered by the tow. Show the mouth empty, and then put a little tow into it. Commence chewing this, and, after a little time, put in some more. Repeat this three or four times, taking the chewed portion secretly away each time you put any fresh tow into the mouth, and in one of the bunches include the piece containing the burning string. Do not chew this about at all, in reality, although you will make great gestures as if so doing. Take a fan, and fan the ears, and presently take in a good breath at the nostrils, blowing it out at the mouth. This will cause some smoke to be ejected, the volume of which will increase as the breathings are kept up. Always be careful to draw in at the nostrils, and eject at the mouth; otherwise you will be choked. Renew the fannings (merely for effect), and, by continued breathings, the tow in the mouth will be brought into a glow and one or two sparks will issue from the mouth. When this has continued sufficiently long, take in more tow, and so smother the burning string again, extracting the piece containing it under cover of a loose bunch. There need be no fear of burning the mouth, as, directly it is closed, the light becomes a mere spark. The trick causes great effect, not to say alarm on many occasions.

A very pretty and laughable termination to the above trick is to pass, unperceived, into the mouth (under cover of a piece of tow, as usual) a little ball composed of a long band of colored paper, about half an inch or so wide. Take this by the end, and draw it out through the teeth. Tightly rolled up, a ball may contain several yards of paper. It should be composed of three or four different colors, in lengths, each pasted to the other, for there must be no break. The end should have a piece of cotton attached to it, or it will be next to impossible to find it in the mouth. The cotton will adhere to some portion of the mouth, and so be easily found. These balls of paper are supplied at all conjuring shops, as is also an article known as the barber's pole. This consists of a spiral of paper, which shuts up into a very small compass, but assumes a great length on being merely twisted. A long pole appears to come out of the performer's mouth.

THE BUTTERFLY TRICK.

Invisible at a short distance, very fine silk and hair are invaluable adjuncts to

the conjurer's repertory, both in the drawing-room and on the stage. The celebrated and fascinating Japanese butterfly trick is performed with the aid of a piece of fine black silk or horsehair. The former is, in my opinion, immeasurably the superior of the two. Hair is most difficult to manipulate, from its springy nature, and requires a great deal of coaxing before it will condescend to be tied in a knot. In the butterfly trick, the performer sustains one or more butterflies, made from rice (or tissue) paper, in the air, by means of the current caused by the motions of a fan. When this trick was first brought out, "all the world wondered," for no one, even after long practice, could keep the paper butterfly hovering in a given space for a single moment. I tremble to think of the number of fans I destroyed in my early days over this trick, before I knew the secret of it. The fan used should be a very strong and large one, of the old shape—not the circular—and be composed of paper and wood only, so as to be free from superfluous weight. Affixed to the top waistcoat button, or any other convenient spot, have from three feet to four feet of the finest black silk floss or hair, with a knot at the free end. Have, also, a piece of crisp tissue (or rice) paper, and a pair of scissors. Let the audience examine the paper, and then proceed to cut out the rough form of a butterfly, explaining your action as you go on, giving the center a twist or two, for the double purpose of forming a body to the insect, and concealing the knotted end of the silk or hair, which it is as well to have between the fingers before commencing operations, as it is not allowable to grope about for it in view of the audience. When finished, the butterfly's wings should have the appearance of being three parts extended, and should be slightly concave from beneath. A little care bestowed on its formation will be repaid by an increased steadiness when in the air. When all is ready, hold the butterfly in the air at the full stretch of the connecting medium, and fan pretty briskly with the other hand, not immediately underneath the paper, but from the body, and along the silk or hair, which must always be kept at a stretch, or nearly so, or control over the butterfly will be lost.

Notwithstanding the aid of a connecting medium, there is more skill required to perform this trick really neatly than is generally supposed. After a time, practice will enable the performer to cause the butterfly to settle on a flower or on the edge of another fan, and also to sustain two in the air at one time, which has a very pretty effect indeed. When two butterflies are used, it will be found almost necessary to have two fans, one in each hand, and each insect must, of course, have a separate thread. Some use wax at the end of the connecting medium, but this is a bad plan, as it deters the performer from giving round the butterfly to be examined after performing the trick. Whilst cutting out and twisting up the paper, it is as well to call attention to the fact that the trick is performed by some people with the aid of a thread—an assistance which you will say you utterly despise, as will be perceived. This will totally disarm those people who may have bought the trick (it is sold universally), and are yet only tyros at performing it.

There is a second method, in which two butterflies are joined by a thread or hair a few inches long. These do not require to be attached to the performer's person, the partnership being sufficient to enable him to keep them in mid-air.

Speaking of the Chinese, it is a most noticeable thing that their methods of vanishing and concealing articles are the same as those practised by ourselves, which fully demonstrates the fact that there is only one proper way; for there is only one thing more highly improbable than that we learnt the *minutiæ* of the art of conjuring, practised by us for centuries, from the Chinese, and that is that the Chinese learnt from us. It is only during the present century that we have been sufficiently familiar with the Chinese to borrow their ideas on magic, did we wish to do so.

CHAPTER XV.

TRICKS WITH HATS.

ON SKILL.

One of the most taking of all the tricks performed by the many public exhibitors is that in which a hat is borrowed from the audience, and at once from its interior are produced a quantity of heterogeneous articles, the nature and number of which cause, not only the greatest merriment, but also the most unbounded astonishment that they should ever have found lodgment in so unsuitable a receptacle as an ordinary "chimney-pot" hat. The reader will hardly require to be told that every article which is produced from the hat has first to be introduced into it by the performer, and on the skill with which this is done will the success of the trick depend. It must be understood that there is no middle degree of perfection allowed in performing this trick. No one must be able to say, "Yes; he got them in pretty well that time—I hardly noticed him." The motion which accompanies the introduction of any article or articles into a hat must be absolutely unobserved by any one of the audience. No extraordinary degree of speed is required, for success will depend more upon the completeness of the arrangements made by the performer for the accomplishment of his designs than upon mere rapidity of movement, which, as I have often explained, is by itself of no use whatever, it being impossible for the human hand to make any movement openly so rapidly that it cannot be followed by the human eye. The object of the performer being to introduce certain articles into a hat without detection, anything falling below this accomplishment is imperfect; but, at the same time, anything which goes beyond this in a striving to obtain an ideal perfection is useless, and results in a mere waste of energy.

The essence of the trick being that it is (apparently, at least) performed for the most part whilst surrounded by the audience, the articles to be produced must be chiefly such as can be concealed about the performer's person. Of such a nature, the reader will doubtless be astonished to find, are, when properly constructed, birdcages containing live birds, quantities of ladies' reticules, lighted Chinese lanterns, and many other articles entirely at variance with any possibly preconceived notions of what might ordinarily be contained in a hat. The beginner, however, will have to commence with less startling productions than birdcages, &c., and graduate in the art, as it were.

THE CANNON-BALL.

One of the commonest articles which it is still the fashion to produce from a hat is a cannon-ball, or, rather, the wooden semblance of one. This is introduced from the shelf, which is provided with little hollows for the reception of such unstable articles. It has a deep hole, just large enough to admit the middle finger, and is so disposed that a hand placing a hat momentarily, brim downwards, on the back edge of the table would be able to introduce the finger without difficulty. The finger firmly inserted, the hat is drawn off, and, naturally falling backwards, covers the ball, which is furthermore curled into the hat by means of the finger. If the ball were solid and made of any heavier material than wood, this would not be possible of accomplishment. The usual method is to have two cannon-balls, one a hollow one of zinc, blackened, with a hole about two inches across made in it. This hole is covered by means of a sliding lid, which lid has a smaller hole in it for the introduction of the middle finger. The ball is filled with articles, almost invariably purchases made at a baby linen warehouse, which are produced, with all possible effect, one by one, before the ball itself. Sometimes the ball is packed as tightly as possible with feathers, in which case a very large quantity can be produced, a small pinch from the ball

sufficing to apparently fill the hat, which should be exhibited, ostensibly full, to the audience every now and then. If feathers are used, a large cloth should be spread upon the floor, or there will be a sad litter.

The introduction of the cannon-ball must not, however, form the commencement of the trick, but follow on something else in which a hat has been required. It would never do to borrow a hat and straightway march with it to the table, there to execute divers entirely unnecessary movements. Under such circumstances, the audience would be surprised if something were not produced from the hat. There are many tricks mentioned in which a hat is used. Whilst the result of one of such tricks is being exhibited with one hand, the other can easily introduce the cannon-ball, without fear of detection, if the performer's manner leads the attention elsewhere. The ball safely in the hat, the performer steps briskly forward to return the borrowed article, and, just as he is about to put it into the owner's hand, he makes a slight start, saying, "I did not notice it before, sir, but there is a little something just at the bottom of your hat. What is it? Something belonging to your little girl, I presume—a pair of socks," &c. The articles are then deposited on a chair or side table, and a motion made of returning the hat when, "a little something else" is noticed. The ball being by this time worked round in the hat so that the opening is concealed from view, the hat can be exhibited with the ball sticking inside. After remarking that it is a very extraordinary thing to carry in a hat, and surmising therefrom that the infant to whom the clothes just discovered belong must be a "Woolwich infant," great, but unvailing, efforts are made to extract the ball. In order to make it appear to stick in the hat (which sticking makes its presence there at all seem all the more inexplicable), invert the hat, and introduce a forefinger from each hand beneath the ball. The whole can be then well jerked two or three times. It is at length got out by the assistance of your attendant, who is directed to give it to the gentleman to put in his waistcoat pocket. For the sake of effect he staggers towards the audience, but the performer recalls him, saying that he will send on the articles by parcel delivery. Whilst this is being done, the wooden ball is got inside the hat, which is once more carried down towards the owner. The discovery of more contents is made, as before, and the performer remarks that had he known that the owner of the hat carried a complete arsenal about with him he would have borrowed someone else's hat. The hat is jerked as before, and at the third or fourth attempt the ball is allowed to drop on the stage. This will confirm the idea in the audience that the first ball was solid, should there, by chance, be any wavering on the point.

The only objection to this really very effective phase of the trick is, that it has been done so often; the consequence is that so many, anticipating correctly that which is about to come, are better able to divine the means by which it is accomplished. The best way to guard against this is to introduce the features at unusual moments, taking advantage of any favorable circumstance or opportunity that may casually transpire.

THE DISTRIBUTION.

The gratuitous distribution of bonbons, flowers, &c., from a hat is, owing to the expense entailed, hardly such a favorite variation of this trick with professionals as with amateurs—that is, with those very few amateurs who are able to execute it with any degree of success. It requires an unusual amount of *sang froid* and boldness, combined with a perfect dexterity. When I can obtain nothing else, I use bonbons, but they are not the best article to employ, on account of their bulk. The sweets known as "kisses"—pieces of toffee wrapped in gold and silver paper—and gelatine bags of sweets are far more showy, as so many more can be introduced at a "load." The performer must have either some black silk bags or else some pieces of black silk, in which the articles are

packed and tied with the thinnest cotton or silk, which need only be just strong enough to keep all together. Three or four little parcels should be made up and stowed away inside the vest and in the breast pockets of the coat, where they can be reached without difficulty. The performer then advances, with an orange or similar article concealed in the hand, and borrows a hat. The hat is quickly taken in the hand containing the orange, and shaken, with the remark, "Why, you have left something inside, sir." The shaking to prevent the article falling on the crown of the hat with a thud, which would too plainly reveal the moment of its introduction into the hat, which is then inverted, thereby causing whatever may be inside to fall out upon the floor. All eyes, including more particularly your own, will be turned towards it, and you seize the opportunity to introduce one of your packages into the hat. The action of stooping to see what it is that has fallen will naturally cause the hat in the hand to come against the breast. The other hand is then introduced beneath it, and the bundle slipped noiselessly in. The instant this is done, obtain possession of the orange, and be as funny as you can about it with the owner of the hat. You then discover other things in the hat, and just before one bundle is exhausted introduce another. The most extraordinary expedients will at times have to be resorted to for accomplishing this, vary according to the position in which the performer is placed. One movement that should always be tried is a rapid three-quarter turn on the heel, during which a bag is whipped in. Another ruse is to allow the wand or some of the contents of the hat to fall, and so obtain a momentary diversion whilst stooping for them. Any approach to hesitation will be fatal. When a fresh supply has been obtained, turn the hat upside down, supporting the contents with the fingers, and, shake it, thus appearing to show it empty. A splendid ruse to adopt at such a moment, in order to intimate that the hat is still empty, is to apparently read out the name of the maker (which you have previously noted), and say that you will go to him in future for your hats. Should there be no name, say you are sorry, as you wanted to know where such curious hats are to be bought.

The introduction of flowers from the performer's person is not advisable, it being impossible to keep them from being crushed. They are best introduced from the shelf, and for this purpose the following little arrangement will be found useful: Procure a tin or zinc cylinder, about two inches in diameter, and two inches long. Around the outside of this have affixed a number of small cylinders, each capable of admitting the stalk of a flower. Such an article will hold some thirty flowers at least, or even tiny "button holes" can be employed. Round the cylinder pass some wire, a portion of which form into a loop. The whole arrangement can then be suspended at the back edge of the table, or behind a suitable chair. By having some packs of cards introduced into the hat in the first instance, an excuse for going to the table or chair is obtained. Packs of cards make a great show when the hat is tossed vigorously about, so that some of the contents fly in the air and out on the floor. The last few can be taken out by the hand and thrown in the air in such a manner as to flutter as much as possible between the audience and the hat, which is, at the same time, brought into the position favorable for getting the flowers into it. The wire loop is easily found by the fingers, and, on the hat being brought backwards, when the table is used (forwards, with the chair), the bouquet is easily introduced. The cylinder arrangement is often made much larger than two inches each way, but no very increased effect is thereby obtained—certainly not sufficient to compensate for the augmented difficulty in getting rid of the article after it is done with. When made of the size I have given, it is simply concealed in the hand, as are the bags or pieces of silk in which the cards, &c., have been wrapped.

THE SHOWER OF CUPS.

Amongst other things, a favorite production from hats is an enormous quantity

of tin cups, very similar to those used in the cup and ball trick described in "Drawing-room Magic," but much larger. These cups, being all of the same taper, fit well one into the other, and, being also very thin, a large number can be well put together without forming a very formidable pile. Fifty is a very common number to introduce into a hat at one "load." The upper rim is turned over outwards, to give the cup a look of great solidity, and the bottoms are fairly thick, for strength. They should be wrapped in silk, and the inside cup filled tightly with ribbons or cut paper, or anything else that will make a great show when distributed. The performer then walks about the stage tossing the cups out of the hat with great rapidity on to the floor, occasionally placing a few on the table upside down. A dozen or so on a table make a good show, and they are also useful for concealing the bags and silk used previously for containing other articles. Spread out a few in the hat now and again and show it thus filled. Very few will suffice to fill a hat to the brim. These cups are, perhaps, best purchased at conjuring apparatus houses, their manufacture not being universally understood.

MULTIPLYING BALLS.

These, which are by some persons considered even more effective than the cups, can be made, for the most part, at home, with a little expenditure of engenuity and trouble. They consist of an ordinary cloth ball covering, with an extraordinary interior, consisting, as it does, of a tapering spiral spring. Although I have succeeded in producing springs of the required shape by twisting wire round a peg top; I cannot conscientiously recommend anyone else to adopt a similar method of proceeding. A professed wire-worker would do the thing much more satisfactorily in every way. The covering is a very easy matter, and any one of the weaker sex may be confidently entrusted with it. Six of these balls, when pressed tightly together and tied with cotton, take up only a very little more than the space that would be occupied by a single ordinary ball. Eighteen, or more, in batches of six, can be introduced at one time if tied up in silk. The cotton of one batch being broken, the hat will be entirely filled, and the process can be repeated, the hat being each time shown to the audience in a replete condition. A tray should be at hand on which to place the balls, great care being necessary to prevent any of them falling to the floor, which would at once reveal their unreal nature. When the balls are used, as is not unusual, in conjunction with the cups—that is to say, either immediately preceding or following them—it is advisable to have an ordinary stuffed cloth ball, exactly resembling the multipliers, inside the inner cup. This ball is allowed to fall and roll towards the audience (accidentally, of course!), who will require no admonition to examine it. The balls can also be made to multiply in the hands. For this purpose, take one bundle and spin it high in the air (be sure to spin it well), and, catching it as it descends, give it a sharp twist, to break the cotton. As the balls will all suddenly expand, the hands must be held very hollow and kept close to the breast, against which they should be sustained. Another method is to break the cotton, but prevent their bursting out, and, holding up the hand containing them, with the back towards the audience, roll the balls into view, one by one, by means of the other hand. These effects are both good, but must be done with dash.

Both the cups and balls are best got into the hat from the shelf. The safest way to get them is, in the first instance, to introduce the cards into the hat, which, after shaking about, empty on the table with a bang. A favorable opportunity for introducing anything is thus made. Some conjurers have an arm protruding at the back of the table, on which bundles of cups, balls, &c., are suspended, and got into the hat by means of a sweep of that article. This is an excellent method, when the performer does not make a bad shot, and sweep the

whole on the floor instead of into the hat. Bringing the hat round the end of the table, and, tipping things into it from the corner of the shelf, is a method in use but it is a bad one.

BUNDLE OF FIREWOOD.

Immediately after the taking out of a dozen or two of balls or tin cups, the performer may, if his previous arrangements tend thereto, proceed to extract from the hat a common bundle of firewood, which, the company may see, entirely fills the interior of the hat by itself. As, subsequent to the extraction of the balls, the performer has not even retreated to the stage, the company cannot but be at an utter loss to account for the presence of so ponderous a body. The bundle of wood is, however, far from being what it seems. That portion of it, the exterior, which is visible to the company, is genuine enough, being firewood, but this is only an outer layer glued upon a cylindrical shape of thick pasteboard, bound round, so as to look real, with a piece of string taken from a genuine bundle of wood. The bundle has only one end, made, of course, of pasteboard also, and covered with half-inch lengths of wood, which will present a perfectly real appearance. Into the open end are crammed the cups, balls, or other articles, which, being produced, enable the performer to subsequently extract the supposed bundle of wood without having refilled the hat. Some bundles are made with both ends covered, one end having a trap opening in it. This is to prevent the possibility of the unreal nature of the article becoming known; but I really do not see why both ends should ever be exposed; and, with the end perfectly open, the extraction of articles is very much facilitated. The bundle must, of course, be introduced into the hat from the shelf, it being too decidedly bulky to carry about the person.

RETICULES.

A quantity of these articles are sometimes produced from a hat. They are, as may be imagined, far from being the substantial objects they represent. The ends fall inwards and lie flat on the bottom, to which they are hinged by means of calico, and the tops, sides, and bottom are hinged together also by means of calico, and so double up. A piece of cord, tape, or thin leather strap runs through two holes, about an inch apart, in the top, the ends being affixed to the ends of the reticule, inside. A pull at the center of this cord, &c., raises the ends, which force the other portions into position. The outside is covered with cloth, and otherwise decorated to represent a small reticule. I have seen them made of playing cards without any outer covering whatever. The result was, that the audience saw through the whole thing at once, as was but natural. A dozen or more of these reticules can be introduced at once, and they make a good show. They can be easily made from playing cards, and afterwards covered.

DOLLS.

Calico dolls, with spiral springs inside, can also be effectively employed. A tolerably large one, introduced into the cannon-ball with the baby's clothes, is effective when produced last of all. In any case they should not be less than six inches in height. The face and greater portion of the dress must be painted on, a few little bows artfully disposed, serving to make the doll look as substantial as possible.

BIRD-CAGES.

This is a trick which ranks almost as high in public estimation—the only gauge by-the-by, by which conjuring tricks can be measured—as the gold-fish trick. The same principal feature—the production of a substantial article, containing living things, from such unsuspected regions as the interior of a hat, or the folds

of a handkerchief—is in both, and the audience is, in each instance, in the same dilemma in endeavoring to explain where the article comes from, and how the living creatures get into it. It may sound like exaggeration to assert that two substantial cages, six inches high, each containing two live canaries or other birds, can be produced from a hat from one "load," but such can be done, nevertheless. The cages are of wire at the top and on the sides, the bottom being solid and heavy. The sides are hinged to the top, under which they fold, when the bottom, which slides up and down the sides, is pushed up. The top being domed, the birds are safe therein, not as comfortable, perhaps, as they might be, but still unhurt. The bottom pushed up and the sides doubled under, the whole is scarcely two inches in depth; and two cages, placed bottom to bottom, and kept together by means of an elastic band or by a thread, can be got into the hat from the coat breast-pocket in the prescribed manner. To produce them, it is only necessary to raise the upper portion, by means of the ring there affixed, and the bottom will run down into its place, causing the sides to go into their positions. These cages are also produced from handkerchiefs, in which case it is usual to have them of very large dimensions. Herrmann produced one at times which had to be concealed up his back, so large was it. This was produced, without detection, in the very centre of the audience.

CHINESE-LANTERNS.

The production of six or more of these articles, all ablaze, from a borrowed hat, causes an effect not far from astonishing. The well-known collapsible nature of the articles would render the production of a number of them from a hat a matter of no great marvel were they unprovided with a light. What cannot be readily explained is the feature of so many lanterns being alight in the hat at one time without burning either the hat or one another, or indeed, how they can all be alight at one time at all. The secret lies in the constructon of the bottoms of these lanterns, and the positions of the candle or wick holders. The bottoms are made of tin, and on one only of each series of lanterns is the candle holder placed in the center. This lantern I will call No. 1. No. 2 has the holder a little on one side, and a hole through its center to admit of the candle or wick of No. 1 passing through it. No. 3 has two holes, corresponding exactly with the candle holders of Nos. 1 and 2, which pass through its bottom, and its holder is at the side of the hole through which the holder of No. 2 passes. No. 4 has three holes, No. 5 four holes, and so on all through the series, which generally consists of seven or eight, that number being about as many as can well be managed at one time. As the holder of No. 1 has to pass through the bottoms of the remaining seven lanterns, it must, of course, be very long. The holder of No. 2 will be a little shorter, and the next shorter still, that of No. 8 being of the ordinary length. By this means all the wicks will be on the same level when the lanterns are packed together. The tin bottoms do away with any danger of a flare up, and also, from their weight, cause the lamps to open easily, which is of great assistance towards the success of the trick. The upper rims are also of tin, for strength and security. A few sulphur matches, which strike noiselessly, should be affixed to the upper rims of the topmost lantern, whereon should also be some sandpaper, on which to strike the matches. The whole should be tied together with string, and concealed in the breast pocket, from whence they can be introduced into a hat in the midst of the audience. The match struck, the wicks are all lighted almost simultaneously; and, the flames burning the string, the performer is enabled to take out the lanterns in rapid succession by means of a bent piece of wire affixed to the rim of each. An attendant should be at hand with a pole or broomstick, on which to hang the lanterns. A deep round hat is better than a "chimney-pot," the extreme depth of which sometimes causes the performer to burn his fingers.

This trick is well worthy the attention of amateurs, as it is but little worked, the majority of performers being frightened at it, but without any reasonable cause. Any tinman will make the plates and rims cheaply, and the paper sides can be taken from the ordinary lanterns and transferred, so that the trick need not be an expensive one, by any means. An excellent title for it is "A Chinese Feast of Lanterns." Always remember to hold the hat as high as possible when it contains anything: premature disclosures of the contents mar the effect considerably.

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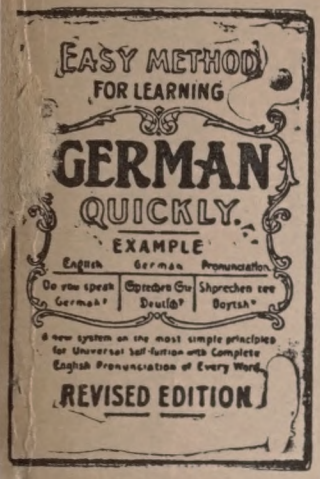

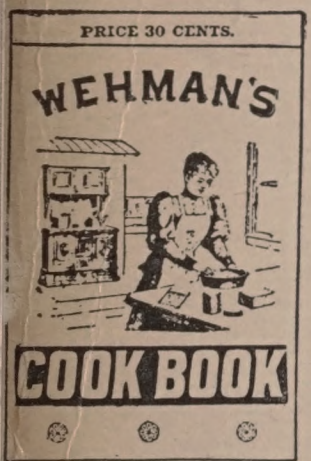

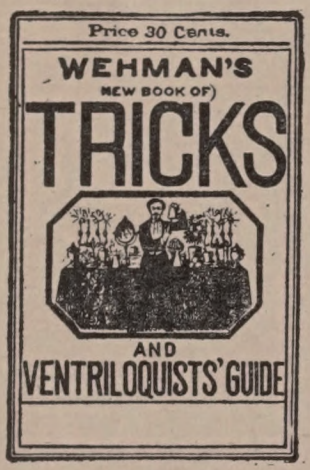

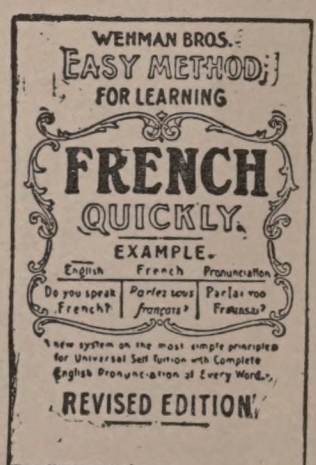

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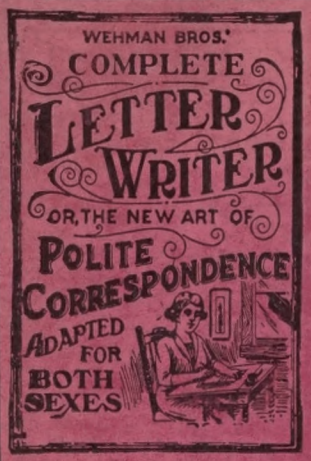

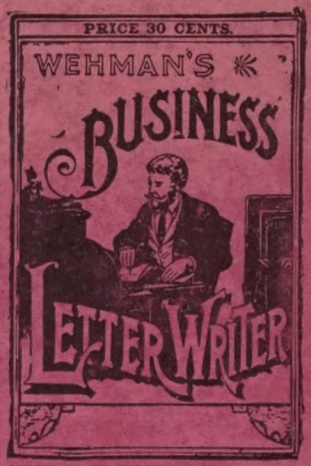

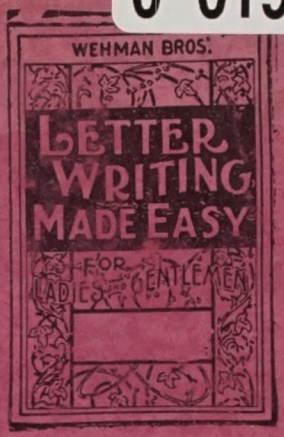

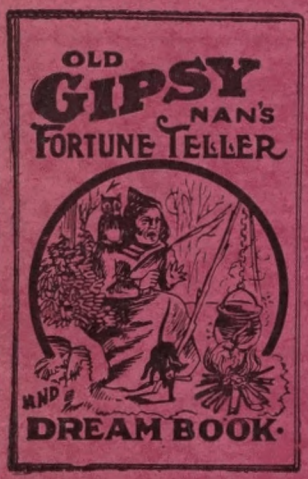

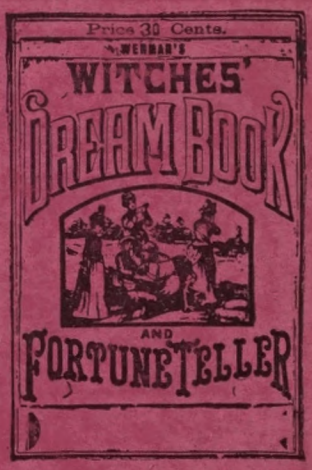

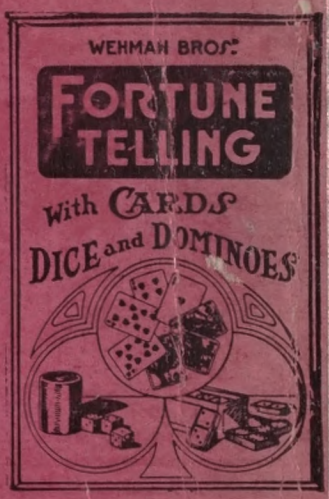

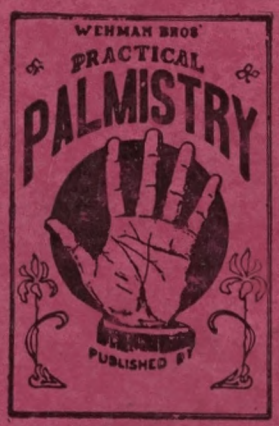

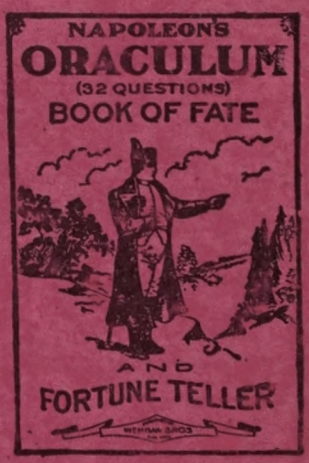

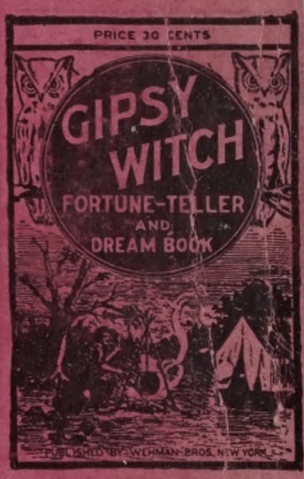

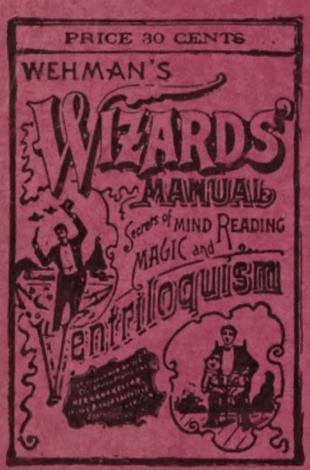

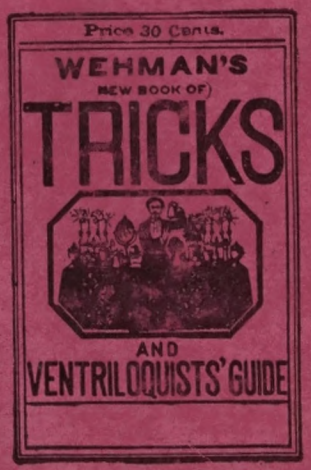

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